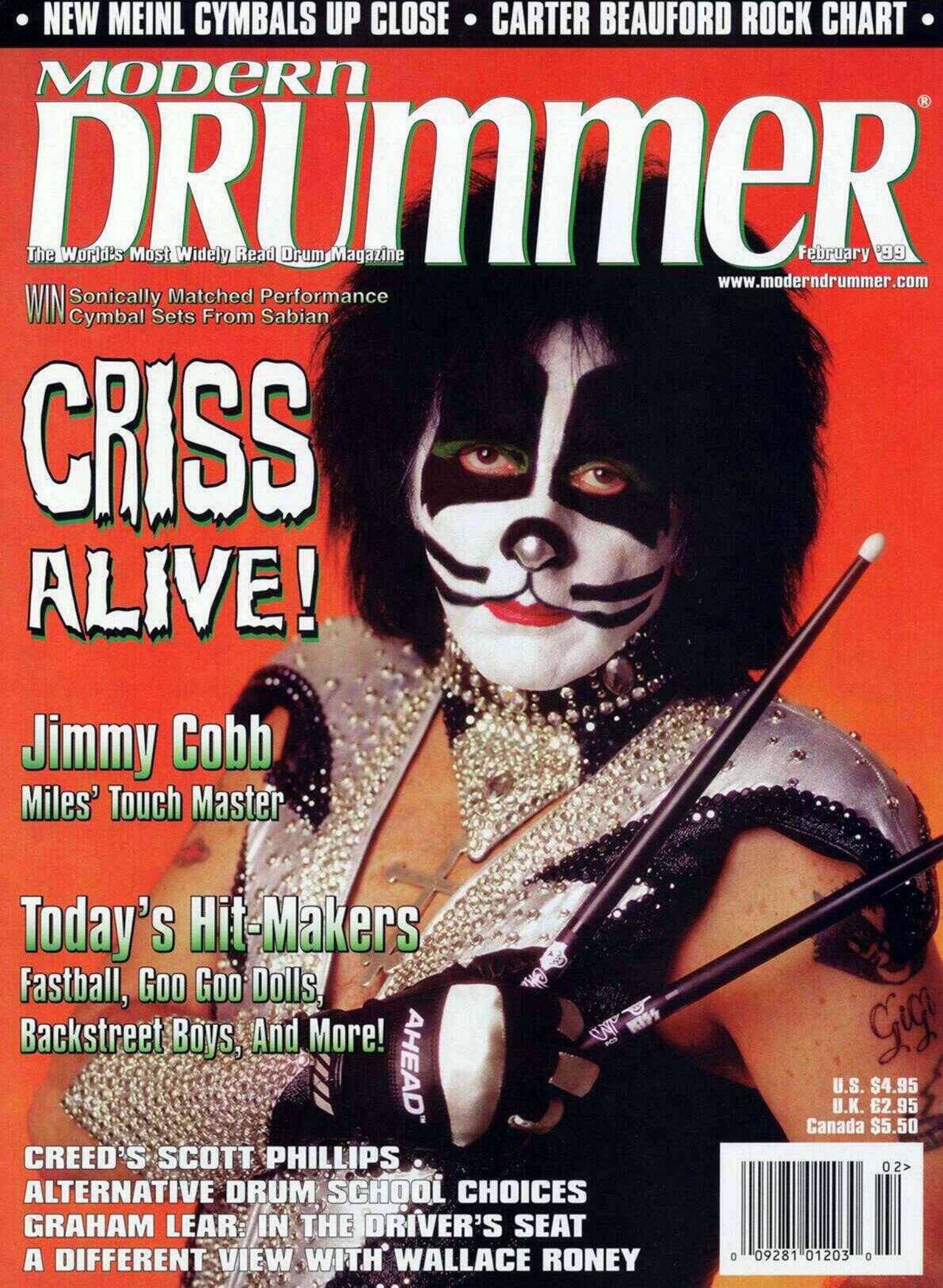
• NEW MEINL CYMBALS UP CLOSE • CARTER BEAUFORD ROCK CHART •

MODERN DRUMMER®
The World's Most Widely Read Drum Magazine
February '99
www.moderndrummer.com

WIN Sonically Matched Performance Cymbal Sets From Sabian



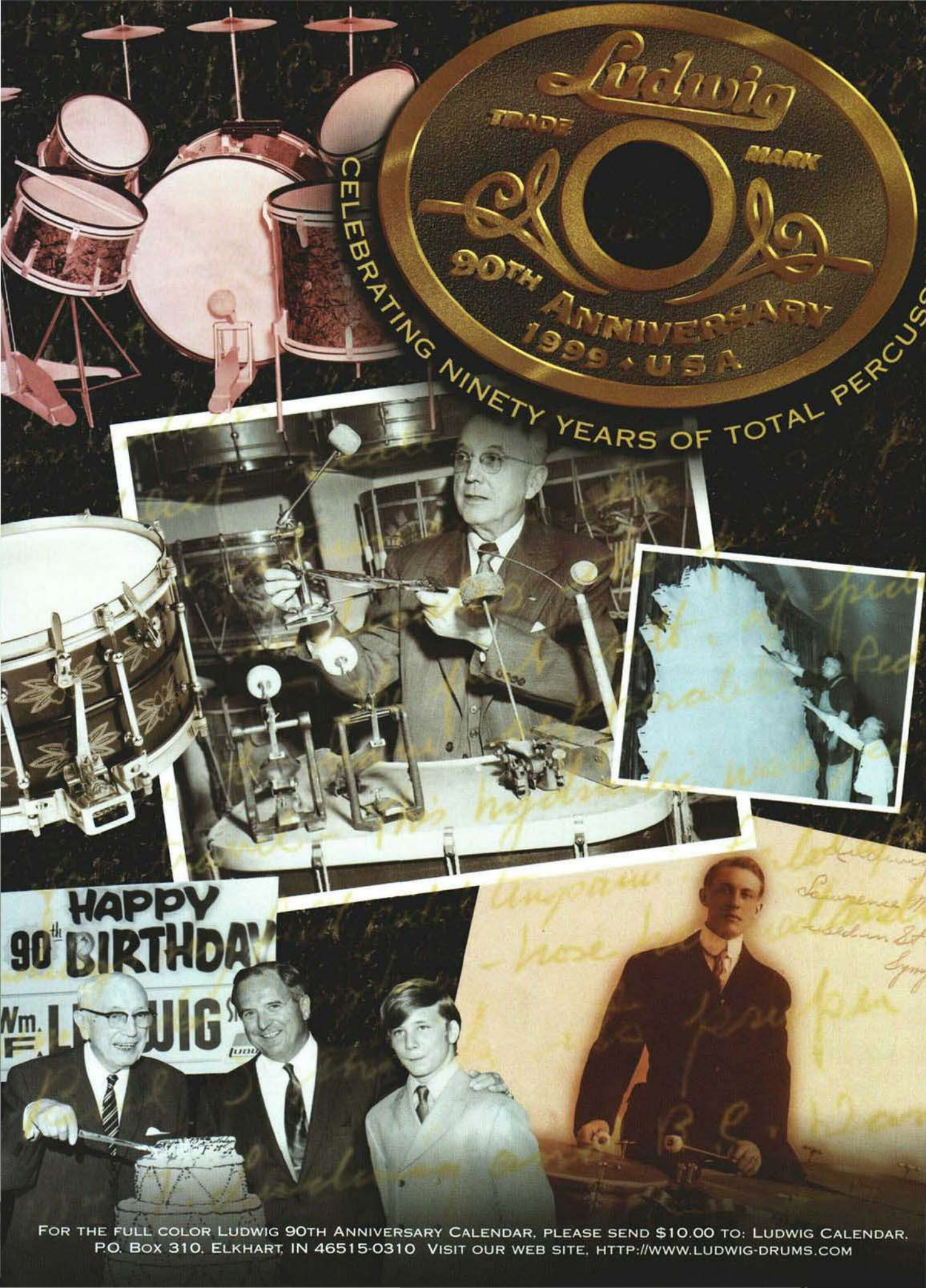
CRISS ALIVE!

Jimmy Cobb
Miles' Touch Master

Today's Hit-Makers
Fastball, Goo Goo Dolls, Backstreet Boys, And More!

U.S. $4.95
U.K. £2.95
Canada $5.50

CREED'S SCOTT PHILLIPS
ALTERNATIVE DRUM SCHOOL CHOICES
GRAHAM LEAR: IN THE DRIVER'S SEAT
A DIFFERENT VIEW WITH WALLACE RONEY



FOR THE FULL COLOR LUDWIG 90TH ANNIVERSARY CALENDAR, PLEASE SEND $10.00 TO: LUDWIG CALENDAR, P.O. BOX 310, ELKHART, IN 46515-0310 VISIT OUR WEB SITE, HTTP://WWW.LUDWIG-DRUMS.COM

THERE'S ONLY ONE NAME FOR A STICK THIS GOOD.

The Name Game.

These days that's what most drumstick makers seem to want you to play. Maybe that's because, when it comes to conventional drumsticks, the only difference between them is often the name they put on them.

Well, at Mainline we think today's drummers are tired of playing that game. We think it's what's in a stick that counts; not what's on it. So we've developed a completely new, technologically advanced line of sticks made using patented materials and processes that provide progressive drummers with all the advantages of wood but none of the drawbacks.

The look, sound and feel of wood plus the consistency and durability of synthetics— there's only one name for a stick this good. That's why ours is the only name you'll ever find on our sticks.

Play drums, not games. And when you're ready for a stick that you can really call your own, simply pick up a pair that say Mainline.

Available in a full selection of natural and plastic tip models including the ever-popular 5A and 5B at better drum shops everywhere.

MAINLINE

20917 Higgins Ct. — Torrance, CA 90503 — USA
Phone 310/715-6518 — Fax 310/715-6695

contents

PETER CRISS
Big, bold, and back on top. The rebirth of KISS has given drummer Peter Criss a new lease on drumming life. There's no telling what'll happen now.
by Robyn Flans
54

JIMMY COBB

One of Miles Davis's least acclaimed early drummers nonetheless presided over his single *most* popular recording—and then some.
by Bill Milkowski
78

THE HIT-MAKERS' TIMEKEEPERS
Fastball's Joey Shuffield, The Spice Girls' Andy Gangadeen, The Goo Goo Dolls' Mike Malinin, and The Backstreet Boys' Tim Berkebile recall the climb to the top.
by Matt Peiken
92

UPDATE
HANNA FOX OF BABE THE BLUE OX
ZAWINUL SYNDICATE'S KIRK COVINGTON
CLYDE STUBBLEFIELD
LOCAL H's JOE DANIELS
THE KLEZMATICS' DAVID LICHT
16

ALTERNATIVE DRUM SCHOOLS
Music Tech, Atlanta Institute Of Music, and Nashville Percussion Institute expand your studying choices.
by Matt Peiken, Phil Smith, and Rick Van Horn
114

UP & COMING
CREED'S SCOTT PHILLIPS

In conversation, he's unassuming. But behind the kit? Look out.
by Harriet L. Schwartz
22

PORTRAITS
GRAHAM LEAR

Gino Vannelli to Santana to Paul Anka, Graham Lear connects the dots.
by Mark Griffith
152

A DIFFERENT VIEW
WALLACE RONEY
Tony Williams' trumpet master remembers the genius drummer.
by T. Bruce Wittet
142

IN MEMORIAM
BARRETT DEEMS
MD remembers Satchmo's (and the world's) fastest drummer, as well as drum marketing maven **Ben Strauss** and West Coast freelancer **Don Francisco.**
170

Volume 23, Number 2

Cover photo by Morrison + Wulffraat

education

130 ROCK CHARTS
Carter Beauford: "Stay (Wasting Time)"
Transcribed by David Latour

134 STRICTLY TECHNIQUE
Stickings Within Stickings
by Paul Wertico

136 ROCK 'N' JAZZ CLINIC
Applying The Maracatu
by Rod Morgenstein

138 RUDIMENTAL SYMPOSIUM
Triple Pump
by Chet Doboe

140 THE JOBBING DRUMMER
Effective Subbing, Part 2
by Billy Cuthrell

158 HEALTH & SCIENCE
The Road Warrior Responds
by Bobby Rock

162 SHOW DRUMMERS' SEMINAR
Sam Wiley Jr.
High-Tech Drumming For
The Greatest Show On Earth
by Rick Van Horn

departments

6 AN EDITOR'S OVERVIEW
How'm I Doin', Coach?
by Rick Van Horn

8 READERS' PLATFORM

34 ASK A PRO
Bill Bruford and Dave Abbruzzese

36 IT'S QUESTIONABLE

148 CRITIQUE

166 ON THE MOVE

168 INDUSTRY HAPPENINGS
Zildjian's American Drummers Achievement Awards, and more

172 DRUM MARKET
Including Vintage Showcase

176 DRUMKIT OF THE MONTH

equipment

38 NEW AND NOTABLE

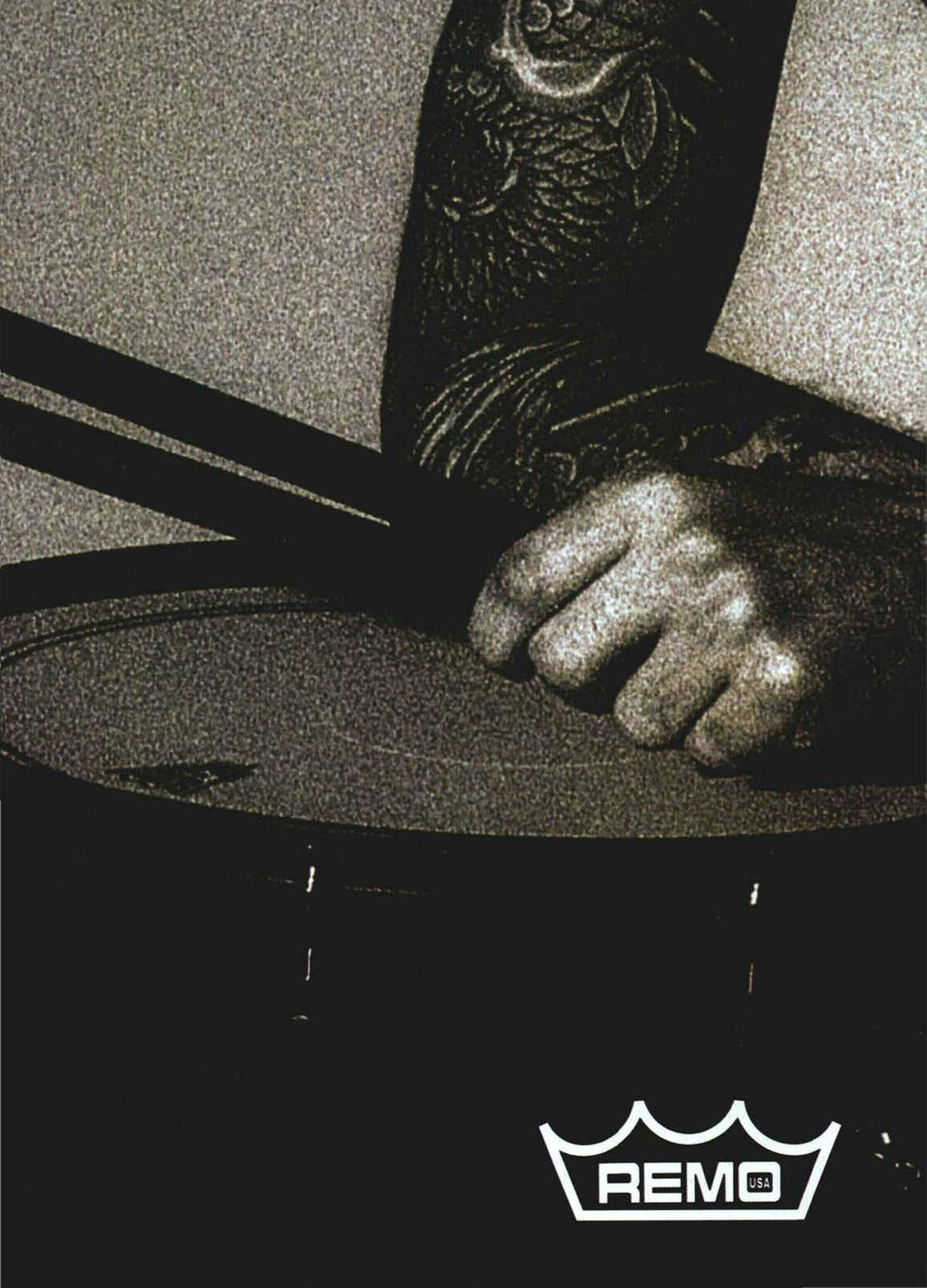
42 PRODUCT CLOSE-UP
Meinl Custom Cymbal Shop, Classics, And Marathon Cymbals
by Rick Van Horn

48 ELECTRONIC REVIEW
Roland SPD-20 Total Percussion Pad
by Rich Watson

MD GIVEAWAY
Win from a selection of Sabian sonically matched sets and Radio sets.

Living is good. Drumming rocks.

Beating on drums is a blast— not to mention a great way to smooth out the rough edges of everyday life.


REMO
USA

How'm I Doin', Coach?

I recently had the good fortune to reconnect with Pete Lippman, the man who was my most influential drum teacher. I'd already been playing for a few years when I came to Pete, so we weren't too interested in technique. Instead, he taught me how to play the drumset as a musical instrument, and how to swing. I only studied with him for a couple of years, until I was about thirteen. It's been thirty-five years since then, but I've never forgotten my lessons with Pete, and I've always been grateful for the wisdom he shared with me.

I've never been a drum teacher—insofar as giving private lessons goes. So I've never had the personal impact on any individual that Pete had on me. On the other hand, when I look back at my forty-odd years of drumming, I realize that I *have* had some impact on literally hundreds of drummers—if not as a drum teacher, then as a drum *coach.*

When I was playing full-time, younger drummers often visited the clubs where I was working. Sometimes I'd go to after-hours clubs where other drummers were playing after my own gig. We'd talk drums, and I'd answer questions that the younger drummers would pose. These weren't lessons per se, but I like to think that there was some worthwhile information being shared.

More recently I've been acting as an unofficial "drumline instructor" for the high school marching band in my adopted hometown of Clifton, New Jersey. I'm sharing the experience I gained in the ten years *I* spent in a marching band (albeit over a generation ago). I've also been sitting in with a local high-school-age big band, offering suggestions to their drummers on style and feel.

Helping another drummer out by sharing some of your own experience is a wonderful feeling. You don't have to be a major artist, a highly educated instructor, or even a veteran professional. You just need something to offer that the other person doesn't have. It might be a single fill, or it might be a completely new rhythmic concept. Maybe it's just a different attitude. Whatever it is that *you* have to offer, I encourage you to share it with as many drummers as you can reach. Like any other community, the drumming community can only grow if the "elders" help the "youngsters" to learn and improve.

Go into the local schools if you can. (Virtually every band director can use help with the drum section.) Or just check out some of the local clubs. Strike up a conversation with the drummers there. You might be able to help boost someone's career with a single tip. (And who knows—you might learn something new yourself!)

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
ASSOCIATE PUBLISHER	ISABEL SPAGNARDI
MANAGING EDITOR	RICK VAN HORN
FEATURES EDITOR	WILLIAM F. MILLER
ASSOCIATE EDITOR	ADAM J. BUDOFSKY
ASSOCIATE EDITOR	RICH WATSON
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ART DIRECTOR	LORI SPAGNARDI
ASSISTANT ART DIRECTOR	TOM P. LYON
ADMINISTRATIVE MANAGER	TRACY A. KEARNS
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
MARKETING AND PUBLIC RELATIONS	DIANA LITTLE
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Braford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie DonneUy, Peter Ersldne, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, DaveWeckl.

CONTRIBUTING WRITERS: Robyn Flans, Butt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, Lauren Vogel Weiss, T. Brace Wittet.

MODERN DRUMMER magazine (ISSN 01944533) is published monthly by **MODERN DRUMMER Publications, Inc.,** 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1999 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. E-mail: mdinfo@moderndrummer.com

MODERN DRUMMER ONLINE: www.moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

Printed in The United States

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $63.97, two years. Single copies $4.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

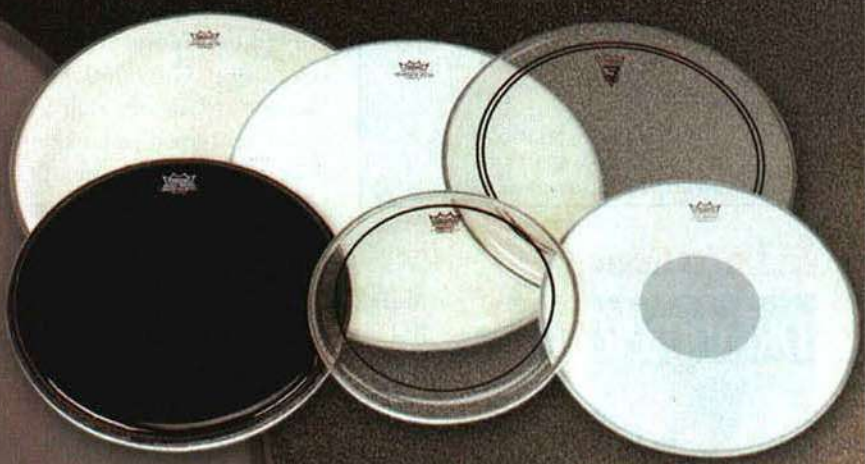
INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America
National Association Of Music Merchants
American Music Conference
Percussive Arts Society
Music Educators National Conference
National Drum Association
Percussion Marketing Council
Music Magazine Publishers Association

DRUMSET DRUMHEADS

Remo Drumheads



Today's exciting generation of drummers choose Remo Drumheads because they know that three generations of Remo drumhead innovations guarantee them the widest variety and highest quality of sound and performance available.

From the clarity and response of Ambassador and Emperor to the durability and depth of PinStripe and PowerStroke, Remo Drumheads have been developed to achieve specific Performance Profiles™ in important categories such as tone, pitch, sustain, response and durability. This unique grading system along with a choice of Coated, Clear, Smooth White, Ebony and new Renaissance finishes allows Remo heads to fit any drum and drumming situation. Plus, Remo's extensive resources, experience and dedication mean that progressive players can count on Remo to continue to refine, improve and advance the films, hoops and manufacturing processes that have made Remo the world's most popular brand of drumheads for over 40 years.

In fact, Remo is as committed to raising the level of drumheads as today's up-and-coming players are to raising the level of drumming. That's why, no matter what your age, era or drumming style, playing on Remo rocks. Visit your local Remo dealer today to learn more.

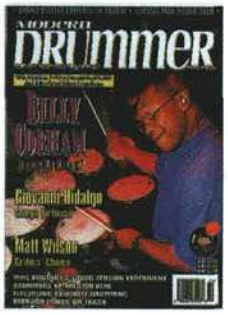
Shown above are a variety of the Remo WeatherKing® Drumheads used by today's top players, including (clockwise from upper left): Ambassador® Coated, Emperor® Smooth White, PowerStroke™ 3, CS Coated/Black Dot®, PinStripe® and Ebony®. Shown at left are Remo Drumhead artists (from left to right): Virgil Donati (independent), Gary Novak (Alanis Morissette), Mike Mangini (Steve Vai), Jimmy Branley (independent), Mike Palmer (Garth Brooks), John Tempesta (Rob Zombie) and Gerald Heyward (Blackstreet). Foreground: Mario Calire (The Wallflowers).

REMO USA

Remo, Inc.
28101 Industry Dr.
Valencia, CA 91355
www.remo.com

HOW TO REACH US
Correspondence to *MD's Readers' Platform* may be sent by mail:
12 Old Bridge Road,
Cedar Grove, NJ 07009
by fax: (973) 239-7139
by e-mail: rvh@moderndrummer.com

PRO AND CON COBHAM



Thanks so much for the Billy Cobham article in your November '98 issue. Along with Gene Krupa, Buddy Rich, Tony Williams, and a very few others throughout drumming history, Billy challenged and reshaped the world's definition of what a drummer should and could do. He had a profound impact on me as a drummer from the first time I heard (and fortunately *saw)* him playing with the Mahavishnu Orchestra. Every metal drummer who plays thrashing double-kick owes as much to Mr. Cobham as does the jazz drummer who emulates his taste and flawless execution. You go, Billy.

Steve Leathart
Everett, WA

It's easy to see why big-time fame has always eluded Billy Cobham. He may be one of the greatest technicians of drumming, but his boorish, egomaniacal, I'm-THE-man attitude negates all of his talent. Players at every level should thank Mr. Cobham for teaching them the valuable lesson that this is *not* the way to conduct one's self in print, let alone in public.

I'll continue to avoid any recordings or bands this legend-in-his-own-mind has anything to do with. Give me Charlie Watts any day.

Darryl Crawford
Arlington, TX

GIOVANNI HIDALGO

It's great to see *MD* featuring a non-drumset artist. And what better artist than the world's greatest conguero! Your November feature was tremendously revealing: Giovanni shared so many "secrets" of his amazing technique. I'm a set player turned percussionist, and I hope to be able to apply some of Gio's rudimental techniques when I play congas. Thanks for the insight!

Arlen Gomez
via Internet

MATT WILSON

It's hard to take anybody seriously when they go out of their way to appear as "nerdy" as Matt Wilson did in your November '98 issue. However, once I stopped chuckling and started reading, I was duly impressed. Matt's exploratory attitude and down-to-earth approach to musical creativity led me to go out and pick up his *As Wave Follows Wave* CD. Wow! No wonder this guy is an award winner.

I've learned to look beyond appearances to gain the real depth of an interview subject. I appreciate the lesson.

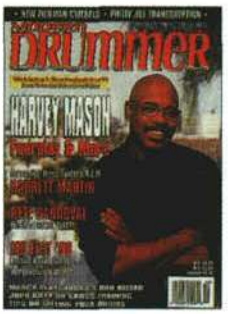
Tom Franklin
Chicago, IL

ANDY PARTRIDGE DIFFERENT VIEW

Many thanks to Todd Bernhardt and *MD* for the Andy Partridge *Different View* article in the November issue. Andy is a true musical genius, with incredible insight. I was especially excited to see Prairie Prince get the mention and attention he deserves. I've seen him many times live with Todd Rundgren, and he is probably the most underrated drummer out there. Andy and Prairie are huge influences on me, as is Todd. And here were all my favorites mentioned in one article! Now, how about a different view with Todd, and a feature on Prairie?

Robert Henry
South Bend, IN

PETE SANDOVAL



I finished the interview with Pete Sandoval *[Portraits,* October '98 *MD]* with a rather disheartened feeling. I couldn't help but notice the bulk of Mr. Sandoval's quotes concerned being fast, faster, or the fastest. Dozens of Pete's comments, and even several of the questions, concerned nothing other than pure speed. Oh yes...there was the aside: "He also sees the new record as his most musical performance." One line.

I happen to own a drum machine that could leave Mr. Sandoval squarely in the dust in terms of speed. But it could never out-wit a Bruford or out-feel a Purdie. I've always considered myself rather ignorant of metal music, and after careful consideration I feel better off this way. Why should I go through the "pain" (as Pete put it) to achieve blazing speed for its own sake, when one touch of a button will do more than I ever could? Leave that to machines, I say.

Mike Hoist
via Internet

WHY I PLAY THE DRUMS

"Why I Play The Drums" by David P. Morley Jr. [October '98 *MD]* was one of the best articles I've ever read in *MD.* Mr. Morley probably represents the majority of your readers: amateurs who drum because they love it—regardless!

I've often found it hard to read *MD* because of all the famous drummers in it who complain about the hassles of traveling and recording, and about the other drummers in their realm. Must be rough! Drummers who aren't at the top of the professional ladder (like most of us) can become discouraged by not being able to identify with Weckl, Beauford, or the latest and greatest drum star. Yet it seems that 80% of *MD's* content is star-glorification and smiling endorsers.

Maybe *MD* should feature more articles

SIGNIA Marquis

The Maple Aristocracy

Unsupported Maple Shells Die-Cast Hoops Under Size Shells Matchedplay™ Bass Drum Heads Integral Isolated Suspended System
Choice of 'Quick Size' Toms 5 Lacquer Finishes Matching Snare Drums Premier 'Diamond Chrome'

Premier Percussion Ltd.
Blaby Road, Wigston, Leicestershire, LE18 4DF, UK.
Tel: + 44 (0)116 277 3121 Fax: + 44 (0)116 277 6627

Premier Percussion USA Inc.
915 North Lenola Road, Moorestown, NJ 08057, USA
Tel: + 1 609 231 8823 Fax: + 1 609 231 8829

http://www.premier-drums.com

about the real-life drumming scene, such as Mr. Morley's. It would be more interesting than the constant barrage of endorsements and the idolization of the top 5% of the drumming community.

Jim Knapp
Seattle, WA

THE GOOD, THE BAD, AND THE EXPENSIVE

Thanks for three great issues: Carter Beauford, Harvey Mason, and now Billy Cobham. What a great way to break into the fall season of drumming! I've been reading *MD* for five years now, and I haven't missed an issue!

However, two things disturb me. The first is the ridiculous prices of the equipment submitted to you for review. While I am sure that it is worth every penny, manufacturers need to realize that most drummers are working guys—weekend warriors, so to speak. What a joy it will be when manufacturers either come up with quality merchandise at reasonable prices, or stop showing name drummers endorsing drums that they do not play. Find a regular, everyday drummer to advertise Tama *Rockstar,* Pearl *Export,* Mapex *Mars Pro,* etc. It's insulting to see well-known drummers behind drums that are below what they play, just for the sake of an ad.

Second, I wish there were some way to stop the immature, mean-spirited, jealousy-tinged drummer-bashing that continues from issue to issue. This is supposed to be the brotherhood of drummers! I applaud *any* drummer who can make a contribution to music noteworthy enough to merit space *in MD's* pages.

Brother drummers, listen up: Everybody can't be Weckl, Chambers, or Colaiuta. Do what you do, and don't put other drummers down simply because they do the same. Appreciate the good you can get from every interview, as opposed to deriding drummers who are just out there and happened to be prepared when the break came.

Uncle Fester
via Internet

ADVANTAGES ONLINE

I've been reading *Modern Drummer* for about twelve years now, and one thing that always frustrated me was to read about great drummers, but not be able to hear them. Many times I've had difficulty finding the particular album discussed in an interview. And even when I could find it, I was often faced with a choice between buying sticks or buying the album. Sometimes I'd read a great interview, and just go for it. I'd buy the cat's album, get it home, and find that it just wasn't for me. Oh well...should've bought the sticks.

Recently, however, I discovered a great solution to this problem: online music sites. I've found that I can not only use *Real Audio* to listen to the album discussed in the interview, I can also pull up all the recordings cited by that drummer as being inspirational to him or her. Using the November issue as an example, I was able to listen to Jazz Is Dead, Matt Wilson, and John Coltrane just for starters. If I dig the music, I buy it. If I don't, I at least know what these cats are talking about.

I don't want this to sound like an ad for a particular site. But for the record, I've been going to www.cdnow.com, which has tons of real audio to listen to. I hope this suggestion helps other drummers.

Lowell Parker
Dallas, TX

CUSTOM CYMBAL SHOP

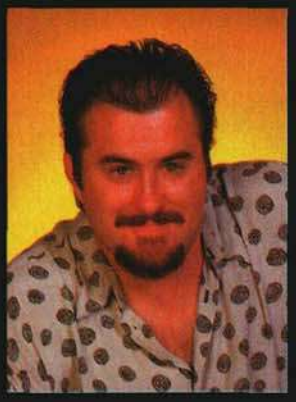
Here I´ve found many incredible sounds for use in all kinds of musical styles. The endless variety of available sounds helps me to create music.

Marco Minnemann (Germany)
H-Blockx, Illegal Aliens

RAKER

The Rakers are hip. Especially the Hihats. They have been an important part of our grooves for several years. They´re the perfect cymbal for us.

Clyde Stubblefield (USA)
John "Jabo" Starks (USA)
James Brown



LIGHTNING

The Lightning Series of crashes and splashes, with their crystal clear sound and short decay, are a dream come true for session work. The addition of Lightning sounds to any cymbal setup would be a great benefit.

Tom Williams (USA)
Nashville Studios

CLASSICS

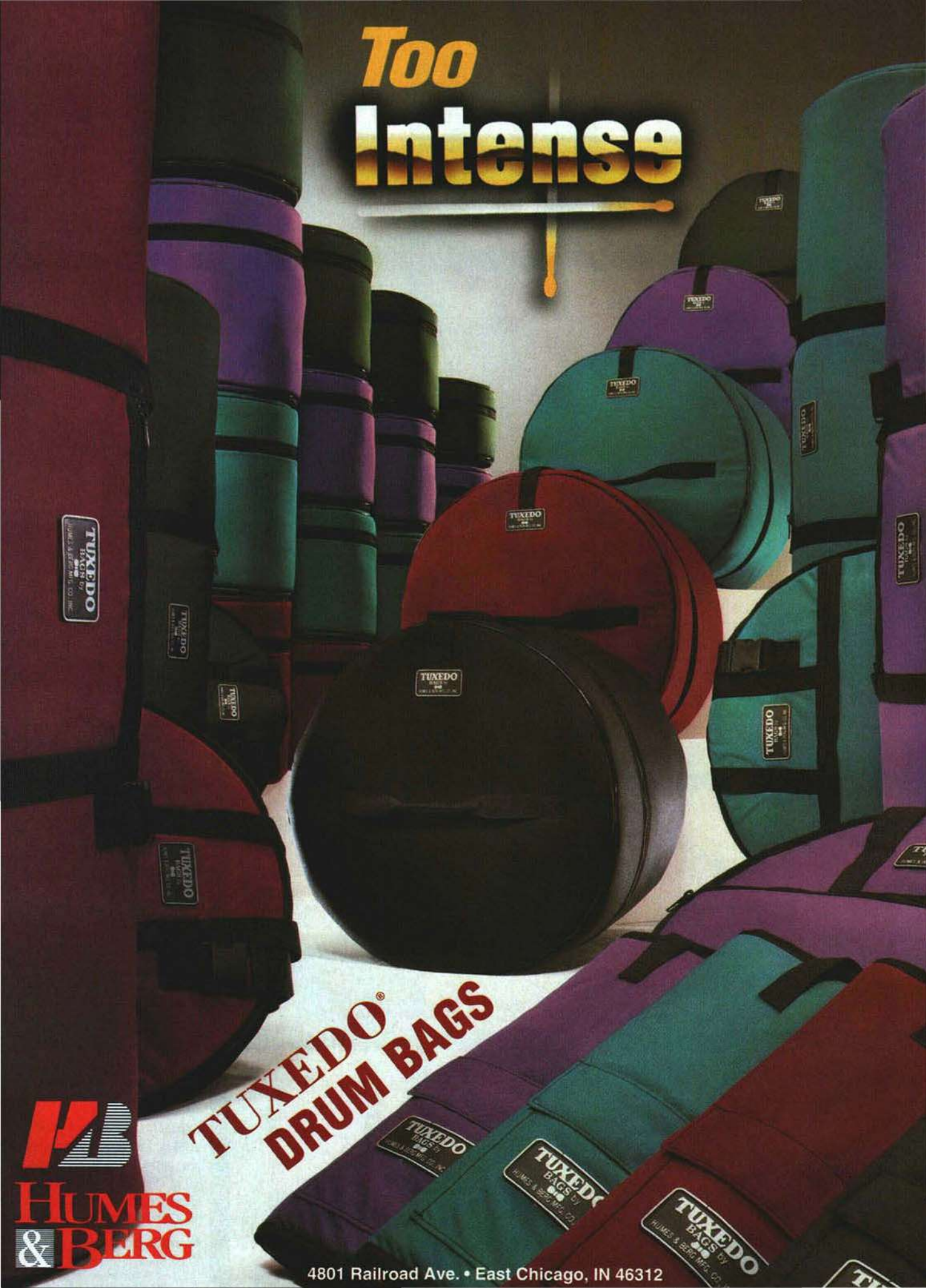
Classics have a clear and focused sound quality, just right for players like me. These cymbals sound cool in any musical setting - and they look great too!

Peter Michael Escovedo (USA)
E-Train

MARATHON

Totally cool sounds for beginners, students or advanced players. I think including a free pro cymbal bag with a starter set of cymbals is just great. For my students, Marathon is the best value going.

Keith Capsuto (USA)
E´nuff Said, Clinician


Too
Intense
TUXEDO®
DRUM BAGS
HUMES
& BERG
4801 Railroad Ave. • East Chicago, IN 46312

A PLEA FOR HELP

Hurricane Georges struck an incredible blow to the northern Caribbean basin. The storm hit the Lesser Antilles islands and ravaged Puerto Rico before setting its sights on the Dominican Republic. It pounded Santo Domingo for an incredible twenty-three hours, dumping over two feet of rain and leveling much of the city with 110-mph winds. Over 100,000 people just in Santo Domingo are homeless, and 90% of the agricultural industry that feeds the island has been wiped out.

Caribbean Rhythms Inc. is a cooperative effort between myself and the artisans of the Dominican Republic. I have operated several workshops in some of the poorest areas of Santo Domingo—furnishing raw materials and basic machinery. I have paid decent wages to help elevate the lives of these artisans (and their families), teaching them how to make high-quality musical instruments to sell all over the world. In other words, this company has been built on the principle of helping people to help themselves.

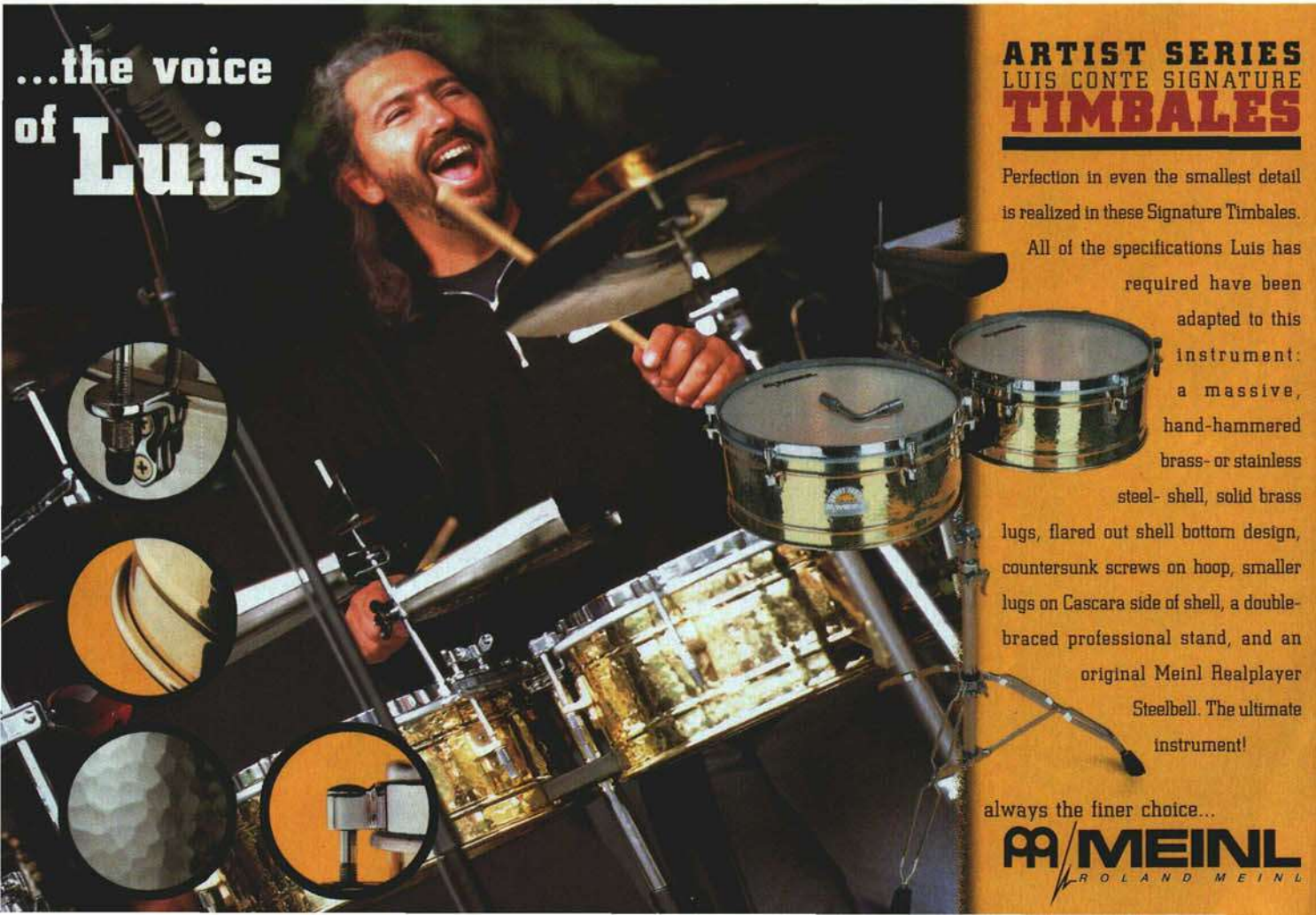
I have also functioned as the sales and operations manager of this company in the US. In the past four years we've made a significant penetration into the marketplace: over 800 music stores in the US and Canada. The thing that has kept me going has been the overwhelming benefits that the operation has brought to hundreds of people in the Dominican Republic. These people have been able to progress to a point that most of them would have thought unimaginable before Caribbean Rhythms came into existence. That is what has motivated me to continue with this endeavor, whether the company was doing well or going through rough times.

Unfortunately, because of Georges we are in danger of losing the business. We were in mid-production of our Christmas inventory when the hurricane hit us, and we lost most of our assets with this disaster. Three of our workshops had the roofs blown off, all of our raw materials are waterlogged, and most of our machinery is water-damaged and must be replaced. There is no insurance to replace our losses, since we are operating out of a third-world country. And the Dominican government does not have the means to offer loans to businesses to rebuild.

If this was a personal plea, this letter would never be written. I'm fortunate to be an American citizen, with other options and opportunities available to me. But I am committed to keeping Caribbean Rhythms open for the benefit of the many lives and futures of families that are at stake. For this I seek your help—either by carrying and selling our line (if you're a dealer), buying our products (if you're a consumer), or simply making a contribution to help these people get back on their feet. I promise that any money donated will be used solely for that purpose. (Anyone making a donation will receive a receipt for tax purposes.)

Donations may be sent to: Caribbean Rhythms, PO Box 15861, New Orleans, LA 70175. Inquiries may be phoned to (504) 895-1589 or faxed to (504) 822-8280. Thank you in advance for your consideration of this request.

Eric Litman
President
Caribbean Rhythms, Inc.



Pearl

What's More Important?
The Way Your Drums Sound To You While You Play, Or The Way They Sound To The Audience.

This basic question is the reason behind our new Masters Extra Drums. If you've ever listened to your drums from the audience, while someone else played them, you were probably surprised by the sound. Thin shell drums have a great "Near Field" or players sound. Thick shell drums on the other hand, tend to project all their sound to the audience, and leave very little for the drummer. The perfect answer would be both... and that's exactly what Masters Extra gives you.

Masters Extra drums feature 6 ply, 7.5mm, 100% aged Maple shells, formed by Pearls exclusive Heat Compression Shell Molding System. Different from our Masters Custom drums, Masters Extra provides the perfect compromise between player and audience. Great projection, unbelievable tone, body, and outstanding resonance, no matter where you stand. Masters Extra drums are loud, fast and very live, with excellent sensitivity and lasting sustain.

If you're ready for a new kit, and haven't heard Masters Extra, get ready to be impressed. With a basic kit excluding hardware carrying an approximate street price around $2000, these drums are everything you could want, plus a whole lot more.

Masters Extra..find them at Pearl dealers everywhere.

Pearl®

Masters Extra drums are available in 9 high gloss and 4 satin Burnish finishes, including new Sequoia Red shown here.

BABE THE BLUE OX's

HANNA FOX

Dave Krieger

FINDING THE FEEL

"The drums, for me, are a perfect marriage of the physical and the cerebral," says Hanna Fox of Babe The Blue Ox. Though Fox says she felt right at home blending heart and head the moment she sat down behind a drumset twelve years ago, she believes that *The Way We Were,* the band's fifth album, is her best recorded effort to date.

"When we were done I knew I had achieved something laid-back and groovy and solid," says Fox, thirty-four. "This was something I couldn't have done three years ago. 'Feel' is so elusive, and I was really happy when I got it."

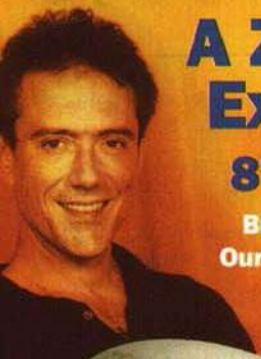
"Slinky" is the term Fox uses to describe "Mensy," her favorite song on the new album: "The whole band is slinking around the time, and it just pleases me."

Indeed, "Mensy" pushes for fresh sonic sensations, as does much of the rest of this album. Babe The Blue Ox's sound combines the funk of Sly & the Family Stone with the dreamy musicality of R.E.M. and the New York attitude of Lou Reed for a unique blend of groove and sweeping instrumentation.

Fox says her contribution to the band's sound is a combination of simplicity and complexity. "On this record, I really focused on trying to be understated and get the groove solid and minimal," she says. "Underlying everything I do, I almost always start with the clave. I play in a loud rock band, so I have to play loud and focused, but I usually think polyrhythmically and make a really focused groove with some melodic element."

Harriet L. Schwartz

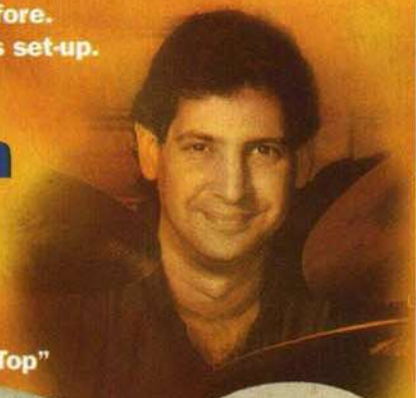
Vinnie, Danny & Will just found some new cymbals...



A Zildjian Extra Thin Splashes

8", 10" & 12"

Bright, full-bodied and colorful with a faster decay than ever before. Our thinnest splashes ever. Vinnie Colaiuta just added them to his set-up.



K Custom Flat Top Rides

18" & 22"

Beautiful, mellow, dry, dark and shimmering. The 22" is Danny "Mr. Flat Top" Gottlieb's new favorite Ride.

A Zildjian Mastersound HiHats

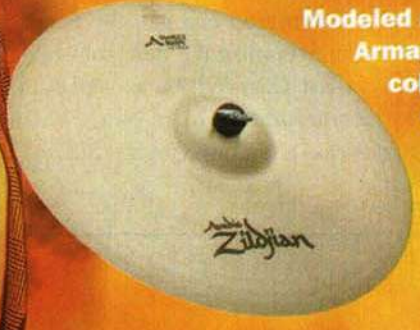
13" & 14" prs

Revolutionary new HiHat design in cast cymbals. Innovative hammering on edge of bottom cymbal creates a faster, cleaner, crisper "chick" sound. Will Kennedy loves them.

Armand just found an old one...

A Zildjian Sweet Ride, 21"

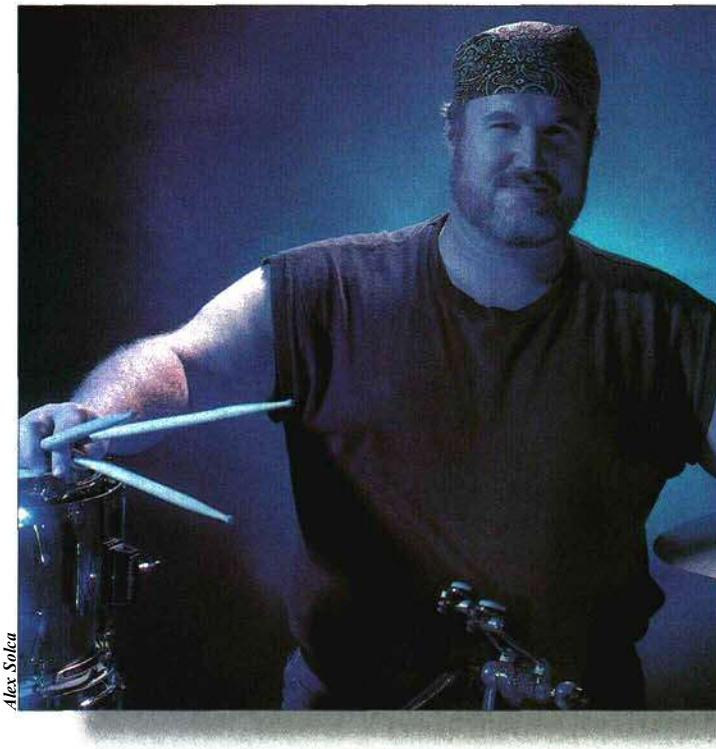
Modeled after a favorite, decades old Ride cymbal from Armand Zildjian's collection. Great stick definition, colorful overtones, subtle crash qualities. Great, from Rock to Big Band.



Zildjian®
The only serious choice.

KIRK COVINGTON

THE BIG MAN JOINS THE SYNDICATE



Alex Solca

On a featured interview with powerhouse drummer Kirk Covington in the November '96 issue of *Modern Drummer,* writer Bill Milkowski asked the drummer how he envisioned his career unfolding. Covington, whose regular gig is with the brilliant fusion group Tribal Tech, replied, "I would love to play in The Zawinul Syndicate some day." As fate would have it, Covington has just had his wish granted, as he has recently replaced Paco Seiy in the highly acclaimed world fusion group.

Weather Report co-founder and jazz keyboard legend Joe Zawinul recruited Covington recently while both musicians were touring Europe. Covington had just finished a short tour with guitarist Scott Henderson's blues band, while Zawinul was finishing the European portion of the Syndicate tour. Covington and bandmates were on their way to the airport in Rome, about to leave for America, when they got a call from Zawinul. "Joe was calling Scott *[Henderson had previously worked with Zawinul*] to find out my availability and to get a recommendation," says Covington. "After Scott's recommendation and a few cellular phone calls in the middle of the night, I was on my way to Sicily to join up with Joe's band. I arrived that morning, and with no band rehearsal, I played that night with The Zawinul Syndicate.

"The first night was just incredible," recalls Covington, "because I was on fire for this gig and they were ready for a solid player after having to play three nights with subs. I knew I could cover the gig pretty well, being the Weather Report nut that I am, and I had also seen the band a couple times in LA. We had six dates to fill, and at a lengthy soundcheck before the third gig, Joe asked me to join the band.

"There was just an immediate chemistry that happened," he explains, "especially when we played the older Weather Report stuff like 'Two Lines.'" Covington, who has also worked with guitarists Allan Holdsworth and Leni Stern, says that Zawinul has already spoken to him about working on the next Syndicate record and that there is still a possibility of a Weather Report reunion with Wayne Shorter.

Covington can also be heard (along with Dennis Chambers) on the new solo release from Tribal Tech bassist Gary Willis, as well as on *Balance* by bassist extraordinare Adam Nitti, which also features Dave Weckl and Tom Knight.

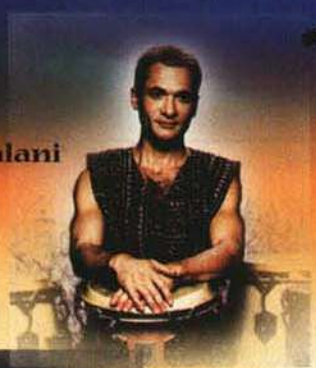
Mike Haid

Battle The Elements Without Losing The Sound

For those times when nature can be a real mother, forget your wood setup and step behind a set of Toca Premiere Series "All Weather" congas and bongos.

A modified contemporary-styled Afro-Cuban bowl with an enhanced bearing edge captures the sound of a wooden conga set to a tee. And with specially designed Remo Mondo heads and our Easy Play hoop, you'll get the tone, resonance and player comfort that only Toca can give you. One other really cool tidbit: No more having to re-tune after every song – even in the most humid of conditions.

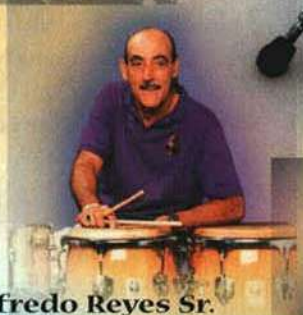
So. If your gigs take you outdoors, subject you to sweltering lights, or any less-than-ideal condition, now you have what it takes to battle the elements.



Kalani

Debra Dobkin

Toca Premiere Series. Durable weather-resistant fiberglass bowls. Remo Mondo heads. Easy Play hoop. Wood sound. The best of all worlds.



Walfredo Reyes Sr.

Taku Hirano

REMO

TOCA

WHEN YOU'RE READY TO IMPROVE YOUR SOUND

Visit Toca on-line at: www.KamanMusic.com

Kaman Music Corporation, P.O. Box 507, Bloomfield CT 06002

Joe Daniels: Just The Two Of Us

Local H's Joe Daniels learned about the challenges of working in a duo when the Chicago-based group lost its bass player *way* before they were signed. Daniels and guitarist Scott Lucas decided that rather than going through the arduous process of finding a new member, they would just manage on their own.

According to Daniels, "A friend of ours, who I guess you would say is a gearhead, installed a bass pickup for the two bottom strings of Scott's guitar. Scott also feeds part of his signal to an *Octa Pedal,* which lowers the notes even more. That gives us plenty of low end. And Scott's guitar is so loud and thick with distortion that it almost sounds like a bass, so I don't miss having a bass player at all. As far as locking in, I just had to get used to it."

Obviously, fans don't miss a bass player either. In fact, word is they really like what they're hearing on *Pack Up The Cats,* Local H's follow-up release to their very successful *As Good As Dead:* The album was added to several radio station playlists immediately after its release.

"One of the most challenging tracks to record on this album was 'What Can I Tell You?' because it's a really dynamically weird song," Joe explains. "I tried so many different things on the end part, where I played the toms, just doing all these rolls to try and go with Scott's guitar strumming. But every time we play through that drum roll/guitar strum section, we purposely add a measure, so to make that turn out right was a challenge. 'Fine And Good' was also a challenge, but in a different way. I've never played so locked-in and straight-laced, but that's all the song required. It definitely taught me that the simple things can be the hardest."

How does the duo pull it off live? "Both of us have to work ten times harder," Daniels admits. "There's a big stage and only two people up there. We set up side by side and I really have to play hard. I can't let up because there are only two of us to watch. And Scott plays so loud that I have to play ten times louder than him just to get over."

Robyn Flans

The Klezmatics' David Licht

"This record is a real milestone—for all of us." David Licht is clearly filled with excitement over *The Well,* The Klezmatics' brilliant new Ben Mink-crafted collaboration with Israel's First Lady of Song, Chava Alberstein. Apparently, however, the magic sessions with k.d. lang's right-hand man didn't come without a preliminary trip 'round the block or two.

"Yeah, it's safe to say that we were a little rowdy for Ben in the beginning," the bespectacled drummer chuckles. "We spent two weeks rehearsing for the album, Fed-Exing Ben the tapes every day, and hearing nothing from him the whole time but 'Yeah, nice stuff.' Then, of course, we get into the studio and he basically wants to redo everything—to the point where, for a couple of days, we were all about to storm the control room!

"The tunes are basically Chava's, which she based on old Yiddish poems," David elaborates. "It's really centered around that oral tradition. So for me that meant *supporting the vocals,* which are definitely the focal point here."

That said, "There's still plenty of drums on this record," according to Licht. Indeed. Limping *jhoks,* righteously funky Joujoukan 6/8, and double-stroke-laden *bulgars* as rippin' as they come all happily abound here (albeit slightly lower in the mix)—proof that the man's chops still soar, and that, for all his newfound "maturity," he's (still) not averse to wielding 'em once in a while.

"I come from more of a '50s repertoire of Klezmer drumming, where the playing is real splashy, very active, and vibrant—filling in all the spaces. But Ben had a great way of turning that around for this record. In certain places, for example, if I were to have put in even a cymbal or a chime, the magic would have been lost completely. So I really had to think of the drumset as a means to *enhance.*

"You know, it's just so easy to overplay," David concludes, sounding like a Steve Gadd for the *freilach-happy* set. "But Ben was right: Sometimes less *is* more, and often it's the subtle things that really help the music make its mark."

Seth Cashman

Clyde stubblefield

sco vs. the funky drummer

So what's up with Clyde Stubblefield these days? Well, the James Brown alumnus, Mr. Funky Drummer himself, just finished ten dates with John Scofield, playing tunes from John's new A *Go Go* album. Also on board was John Medeski and Chris Wood of Medeski, Martin & Wood, the trio that recorded the album with Sco.

The Clyde/Sco connection? Of course Scofield was familiar with Stubblefield's work with JB, but it was actually Medeski and Wood who suggested the lineup, when drummer Billy Martin took time off to get married.

Clyde had played a gig a couple of years ago at New York City's Wetlands with John Mischne and Kate Russo in their band, JLK. Medeski and Wood were also playing in the band at that time, so when Scofield needed a drummer for his A *Go Go* tour, Medeski immediately thought of Clyde.

"It was an honor," Clyde says. "Man, that was a dream team, a real love affair, like we were meant for each other. John Scofield is anything he wants to be! And everyone just accompanied each other. I was excited to be playing with such great people."

According to Clyde, dealing with John's music required an adjustment. "John's music is more open than James Brown's music," Clyde says, "but most of the time John wanted me to lay down a funk groove. Brown's structure was always 1, 2, 3, 4, over and over. Scofield's music changes structure from 4/4 to 3/4 and so on. Sometimes I put too much pressure on myself—I'm always experimenting. I call myself 'Einstein, the great experimenter.' I gave myself that name 'cause I'm always trying different things. I learned some stuff with these three guys that I've never done before."

Before Stubblefield went out with Scofield, trombone player and key JB alumnus Fred Wesley called him up to do a James Brown reunion record. "I put together two original tunes for that date," says Clyde, who also has a mean singing voice. "Fred wants to call the record *Born To Groove.* It really features Jabo Starks [JB's other first-line drummer] and myself, but lots of other JB alumni did tunes as well. Bobby Byrd, Fred Thomas [bass], and Pee Wee Ellis [tenor sax] were there too. The record company putting this out is Blues Interaction, Inc., and it'll be out in Japan, but we're still looking for worldwide distribution.

"Another thing I did recently was an album called *Smokin' Traps—The Drum Project—On The Two.* That was for the same company. It starts with my 'Chicken Pickin' Clyde Stubblefield,' and then Jabo does 'Up On 45th,' and then there are several different drummers—Earl Palmer, Larry Washington, Jerome 'Big Foot' Brailey, 'Pistol' Allen, David Garibaldi, Peter Erskine, and others. We all did one or two tracks. Jabo and I did our stuff down at [great JB bassist] Bootsy Collins' studio."

Despite his legendary status, the funky drummer is humbly appreciative of all the opportunities that have come his way. "I just want to say thanks to everybody for supporting me. I appreciate it, and I'm gonna try and keep up the good work."

Jim Payne

news

Billy Cobham is on two new releases: a solo album, *Focused,* and *Hope Street,* a disc recorded with his group Ensemble New. (Both are available on Rhythmatix/Eagle.) Also, Billy's GRP-era recordings are all about to be rereleased on Rhythmatix/Eagle as well.

Chad Smith is on Leah Andreone's *Alchemy.*

Gregg Williams and Dan McCarroll are on Sheryl Crow's new *The Globe Sessions.*

Steve Gorman is on the new Black Crowes album (their first on Columbia), *By Your Side.*

Steve Hass just finished playing on several tracks on Frank Vignola's new album, *Deja Vu.* **Vinnie Colaiuta and Joe Ascione** are also on the record. Steve has also recently toured the US and Europe with Ravi Coltrane.

Longtime Paiste cymbals A&R guy **Rich Mangicaro** took a leave of absence this past year to play percussion on tour with The Eagles' Glenn Fry and Joe Walsh (with **Scott Crago** on drums). Mangicaro reports that there will be more gigs to come.

Larry Aberman has been working with artist/producer Daniel Lanois on an upcoming movie soundtrack as well as on Daniel's solo material. He is also recording and touring with John Taylor's (Duran Duran) new band, Terroristen, and has recorded remixes for Ben Harper and pop sensation Jennifer Paige.

Nick Vincent is the house drummer for the new Donny & Marie show, and he's also composing some of the music for it. That was also Nick on "Here Comes The Sun" from the *Parent Trap* soundtrack.

Lon Paul Ellrich has joined The Mysteries Of Life.

RCA has recently released The Interpreters' *Back In The USSR,* originally released on the independent label Freeworld Recordings, with **Branko Jakominich** on drums.

Raymond Herrera is on the road with Fear Factory.

Adam MacDougall is on Furslide's debut album, *Adventure.*

David Crigger is doing the gig with the much talked about Elvis Costello/Burt Bacharach tour.

Congrats to Sevendust drummer **Morgan Rose** on his marriage to Coal Chamber's bassist, Rayna Foss.

Ian A. Falgout is currently working with the band Nonfiction.

creed's scott phillips

Creed drummer Scott Phillips may be one of the most humble guys ever to pick up a pair of drumsticks. Though his band's single "What's This Life For" topped the *Billboard* mainstream rock chart for several weeks and snagged significant MTV airtime, Phillips spends much more time talking about the ways in which he hopes to improve as a drummer than he does talking about Creed's success.

When pressed to recall a standout gig, the twenty-five-year-old Phillips pauses, and then mentions a festival show Creed played in San Antonio last summer. "The Foo Fighters were scheduled to headline, but things ran late and they had to catch a flight," Phillips recalls. "So they played before us, and we wound up being the last band. We were a little bit nervous about walkouts, but not a single person left. It was probably a crowd of six or seven thousand—all very energetic, very into it. It was one of those nights where everything just flowed. All my fills and rolls were perfect, and the crowd was perfect as well. That stands out for me: to follow Taylor Hawkins and hold my own."

Though Phillips hears from other drummers who say they dig his playing, he remains convinced that he has a lot to learn behind the kit. His burning desire to improve may largely be due to his late start. Scott grew up in Madison, Florida, where he played piano and saxophone through middle school and high school. He didn't start drumming until his senior year, when he finally convinced his parents to let him forego the more melodic instruments they preferred and take up drumming.

"I played quints in marching band in high school," Scott remembers. "Believe it or not, I learned how to play the kit from watching MTV and studying what those drummers were doing. I beat on pillows and kind of figured things out. The first time I hooked up with a band was when I was eighteen. We never actually played out, we just got together and hacked around, doing covers. But eventually I got to where I could feel confident about my playing."

BY HARRIET L. SCHWARTZ

Paul La Raia

HS: How did it feel when you finally started drumming for real?

SP: Great. I was a real big fan of Living Colour at the time. I think Will Calhoun is one of the greatest drummers ever. So I was listening to Living Colour's *Time's Up* over and over again. I think that's when Metallica's black album came out, and Rush's *Roll The Bones*. I was listening to all this stuff and trying to do it. Of course I couldn't—but I still felt the chance to be really creative with the instrument.

HS: Did you ever take lessons?

SP: I never had a single lesson in my life, and I wish I had. You know, when you're playing for a while you get to where you think you're fairly decent. But then something comes along to let you know how far you have to go. When we recorded our album I had never been in a studio in my life. Suddenly I had to really deal with meter and time and stuff. I wasn't too bad as far as meter, but I sure learned that there was room for improvement.

HS: So how did you improve?

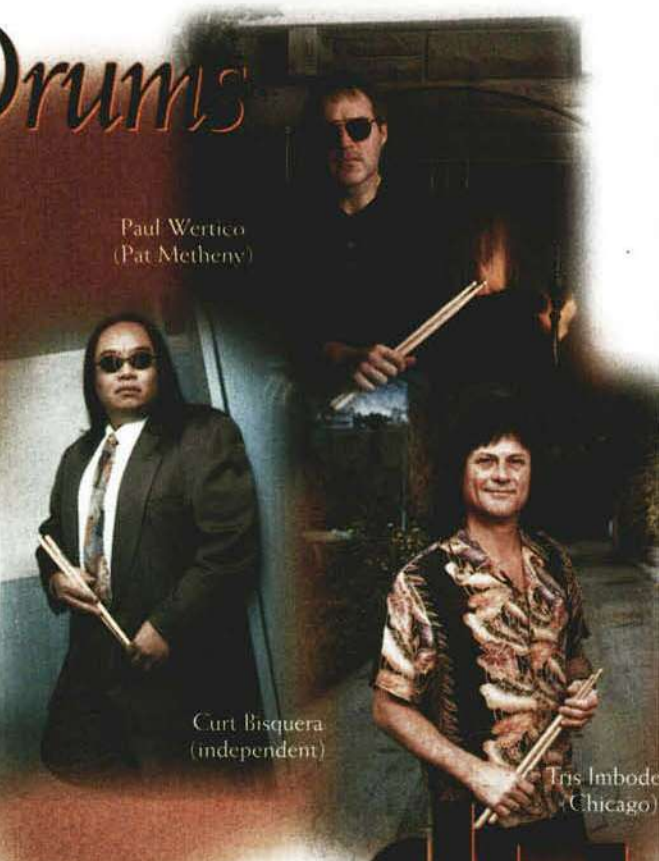
SP: I worked on listening to the click track and trying not to be too stiff while playing with it. Then right after we recorded we were thrown out on tour. The road was the biggest learning experience for me. Five nights a week, an hour and half every night. You really build stamina and get better. I especially liked talking with other drummers who were on tour with us. I got little tips from them, and I also got inspiration from watching them play.

HS: Tell me more about how you create your parts.

SP: A lot of it is just listening. We call

DW Edge Snare Drums

Featuring an exclusive design that flawlessly combines the bite of brass and the body of maple, DW's Edge snare drums are now available in 13 and 14" models with your choice of Lacquer, Satin Oil or FinishPly finish and chrome, brass or black hardware. Hear an Edge, or one of DW's Craviotto solid-shell, Bronze or Collector's all-Maple Snares, at your DW Drum dealer today!



Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

Strength Of Character.

The new Bionic Series from UFIP

While many cymbals may possess the raw power that contemporary drumming situations require, only UFIP Bionic Cymbals are Earcreated to meet both the physical and musical demands of the modern drummer.

Bionics are handcrafted from UFIP's exclusive Bronze alloy and are thicker and heavier to achieve the focused pitch and concentrated harmonic structure necessary for high-volume, high-power playing. However, due to UFIP's unique hammering, lathing and buffing processes, in addition to their increased projection and clarity every Bionic also has an incredible tonal warmth and personality.

Available in a full selection of types and sizes, the Bionic Series' brilliant combination of strength and spirit now allows players to choose from a wide range of powerful, individual yet always musical sounds. Because these days drumming's not just about strength—it's about strength of character, too.

UFIP Bionic Series
EARCREATED CYMBALS

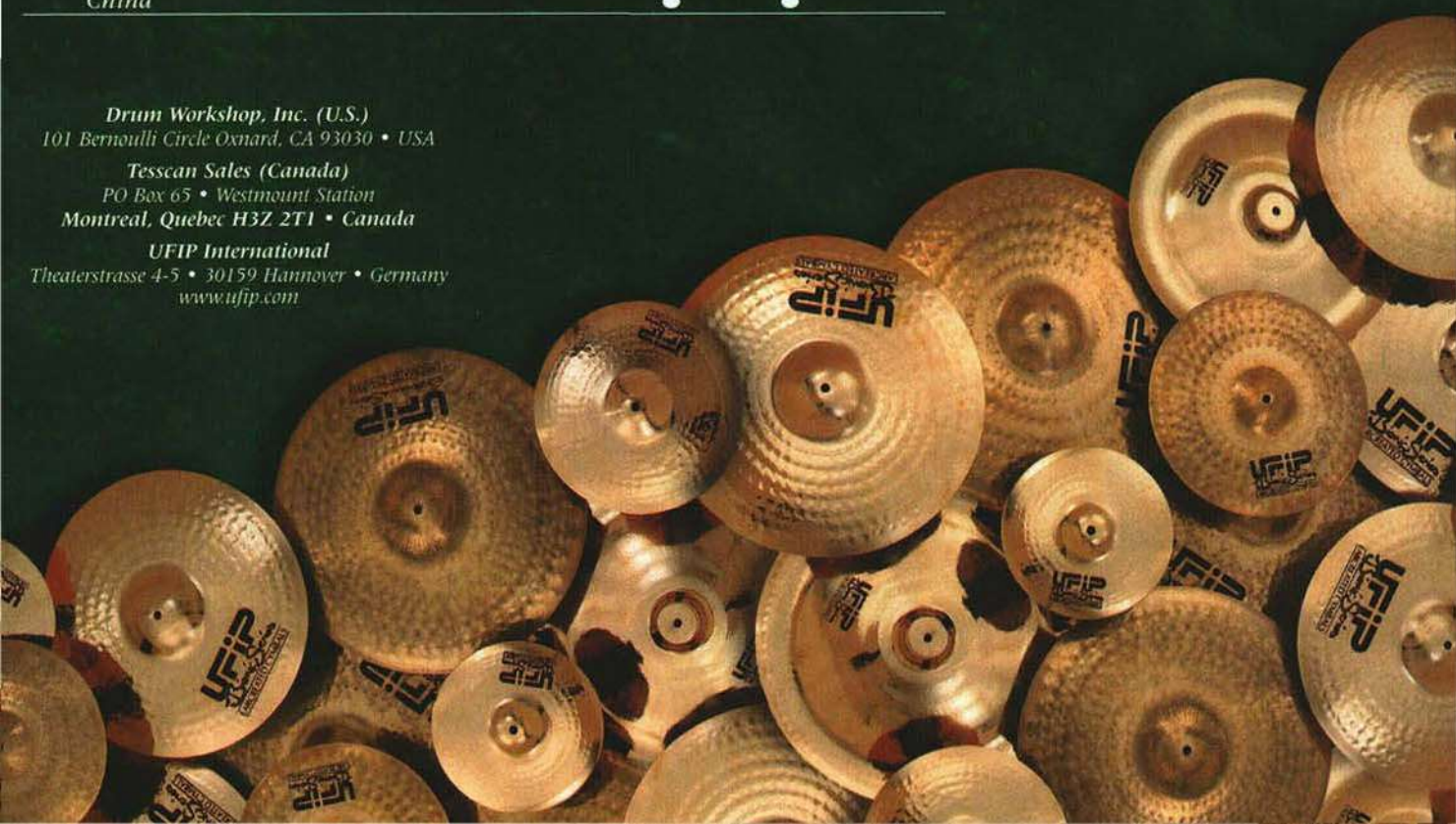
UFIP Bionic Series Cymbal Selection

	10″	11″	12″	13″	14″	16″	17″	18″	19″	20″	21″	22″
Splash	●	●	●									
Crash						●	●	●	●	●		
Ride										●	●	●
Hi-Hat				●	●							
China								●		●		

Drum Workshop, Inc. (U.S.)
101 Bernoulli Circle Oxnard, CA 93030 • USA

Tesscan Sales (Canada)
PO Box 65 • Westmount Station
Montreal, Quebec H3Z 2T1 • Canada

UFIP International
Theaterstrasse 4-5 • 30159 Hannover • Germany
www.ufip.com



Mark Tremonti, our guitar player, the "riff-master." He comes up with the ideas for verses and choruses. I'll just start off with a fairly simple beat, and then Brian Marshall, our bass player, will try to come in with something we can lock on. It probably takes four or five times playing through the song until I figure out what the song is calling for and what I'm feeling while I'm playing it. Is it a straight-ahead beat...or something laid back...or something on the toms? Even songs from the album continue to evolve as we play them out. It just starts simple and then I add on from there, whatever the vibe is.

HS: Talk about a few of the songs that have evolved over the course of your touring.

SP: "Illusion" sort of has a swing feel to it, as opposed to a straight-ahead rock feel. As we've played it out more, it's gotten a little funkier and a little crazier with the intensity level. Whenever you're live and the fans are going crazy, it makes you want to do more, to add more. I've added little things—accents—and there's a double bass fill that I didn't do on the album. These are things that make it more powerful, more intense.

Paul La Raia

"Unforgiven" is a pretty rockin' song. It was good on the album, but it's gotten even better live. We play it a little bit faster, which tends to pick the energy up. The fills that I do on that are a little more creative.

HS: Are there any songs that haven't changed, but where you feel good about what you played?

SP: "My Own Prison," the title track,

WANT MORE SNAP FROM YOUR SNARE?

BETTER GET A BETA.

"The Beta 57A has become an incredibly dependable part of my setup – live and in the studio. It gives me the classic Shure '57 sound with even better clarity and isolation. And it's built to travel well, allowing me to consistently get my snare drum sound in every performance situation – anywhere in the world."
-Peter Erskine

SHURE®
THE SOUND OF PROFESSIONALS...WORLDWIDE.®

BETA 57A

The Beta 57A is part of the full line of premium-quality Shure Beta microphones.

Clean Sweep!

Deliver a traditional sound, create bold new colors or take a walk on the wild side with this unique collection of brushes from Vic Firth. From natural bamboo to braided heavy gauge stainless-steel wire, each brush is designed to make a statement. And so will you — whatever your musical style.

VIC FIRTH®

65 Commerce Way • Dedham, MA. 02026 U.S.A. • www.vicfirth.com • Send for a free catalog

hasn't really changed at all. I felt pretty good about the way we did it on the album. When I look back on it now, I can tell I'm at a different level than I was when we recorded it. That was only my third year of playing. Now I talk to all these drummers who've been playing since they were eight years old. They've got *ten years* on me. And I'm thinking "God, I've got a lot of work to do."

Most of the other songs have changed, but because "Prison" was our first single—the first song that people identified us with—we don't want to change that. At least not until a big reunion tour, maybe in 2015. By then we'll want to change it.

HS: I like the beat you play in the verses of "In America."

SP: Thanks. It's a snare roll with a crossing hi-hat pattern. That was something that got created in the early stages of the song. I'm not the best roller in the world; I've got a long way to go. My right hand is pretty good, but sometimes I think my left hand is asleep. But that was a fun thing to do, and I think it creates a good mood for the song. It's a song about the state of America—about the government and the church and the people—and the beat sort of gave it that Fourth of July sound. To me, that's one of the neatest things about the drumming on the album.

HS: Do you get involved in writing the songs?

SP: Not too much. I'd like to, but I'm so involved in trying to improve on the drums that writing hasn't come into play. The arrangement of the songs is something that all four of us get into. I think that by the third or fourth album—and I hope there is one—I'd really like to do some writing. I've always been creative with musical instruments like piano and saxophone, and I play a little guitar. I'd like to learn how to write.

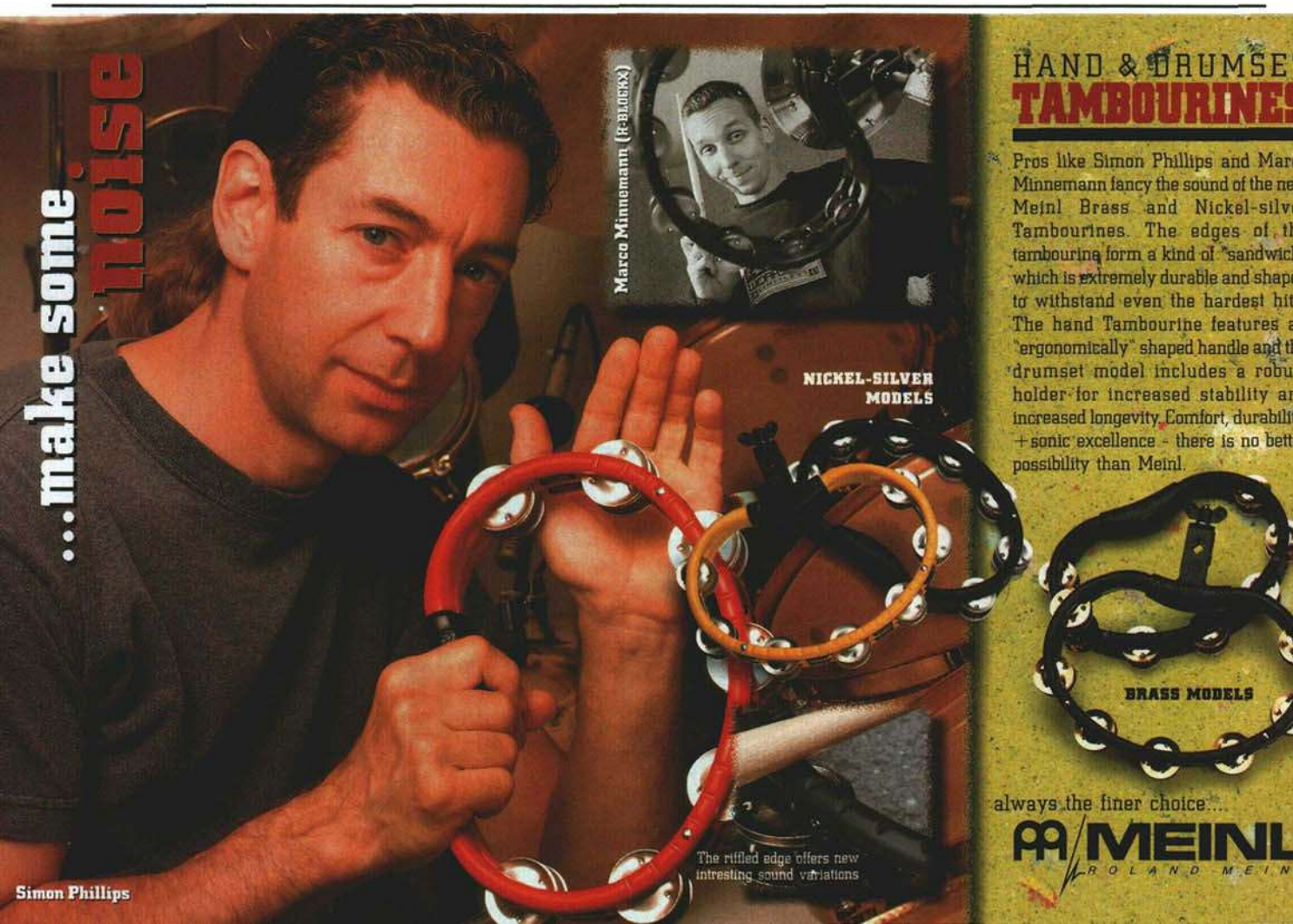
> "I never had a lesson in my life, and I wish I had. When you're playing for a while you get to where you think you're fairly decent. But then something comes along to let you know how far you have to go."

HS: What do you bring to the arranging process?

SP: To put it in its simplest form: just a fourth opinion. I know the kinds of songs that I like and the kinds of moods I like in songs. If there's something that's not there in a song, I'll try to sit back and figure out what it is, starting with my own part. If it's something that I can't change, I mention it to someone else in the band. Arranging is really a group effort in Creed. That's one of the cool things about working with these guys.

HS: Do you enjoy playing live?

SP: It's a lot of fun. We always want to go out and have the best time possible on stage. Sometimes I fight a little battle with myself about concentrating on what I'm doing. I know I should just be having a good time and let what I'm doing just come out. The shows that are like that are always better. When I'm really concentrating hard, thinking, "I need to make this fill," that's when I *blow*



Drums that say something!

Orion Classic Model TM622 in Wax Emerald Green finish with matching Black Panther snare. Cymbals not included.

Drums have been a source of communication for thousands of years and still are the most powerful communicator in music. That is why much of the R&D at Mapex can be summed up in one word. . . Voices.

Just like a singing group, a good drum kit must have distinct voices and textures. Drums must also speak different languages and rhythmically get feelings across that move individual listeners or large audiences. Our design team works closely with Mapex artists to create drums that speak clearer and translate ideas better than any other drums made today. The results can be seen in this Orion Classic Series set. It has thinner, ultra-resonant all maple shells with precise bearing edges plus the exclusive I.T.S. isolated tom mount system. Available in a choice of shell dimensions that offer a wider range of voicing, Orion drums project without the muffling effect thick plies and evasive hardware often cause. Orion's elegant hand rubbed finish in an array of dramatic colors and gold plated lugs also speaks for Mapex quality as does its Performing Artist Series pedals and stands with precision adjustment and smoother quieter action.

Check out the Orion Classics at better drum shops worldwide – they speak your language.

"Mapex gives me the range and voicing I need to back up a diversity of artists from Joe Sample to Steve Winwood."

Walfredo Reyes Jr.

MAPEX

The drummer's other voice.

Mapex USA, Inc. • P.O. Box 1360 • LaVergne, TN 37086 • e-mail: mapex@concentric.com

the fill.

The crowd is real key for us, as far as having a great show or a great time. When we have a really responsive crowd that's really into it—singing and banging their heads—it makes us want to step it up to the next level, to put another 10% into it. Because then we can affect them that much more. They get rowdier and then it makes us rowdier...it's just a mutual bond that we have.

HS: What do you do before a show to be focused enough to play well, but relaxed enough to not trip yourself up?

SP: When we're on tour I'll usually watch the band that is ahead of us. If we're at a hotel our lobby call is an hour before we perform. So I'll go in for about a half hour and watch whoever is playing with us. I drink a lot of water, and I do warm-ups and stretches. Doing that loosens me up a little bit and gives me confidence that I won't cramp up.

HS: What are the aspects of your playing style that really stand out?

SP: I do a lot of ghost notes—although I don't know if that comes out on the album as much. I like ghost notes and kick drum stuff. I'm also very cymbal-oriented. I like to do a lot of dings on the bell and splashes and crashes. Other drummers have picked up on that. I've been told, "You really work your cymbals well." At this point, my fills aren't anything spectacular. I try to do what I can, but they're not Matt Cameron, they're not Neil Peart. I'm not saying they *should* be, but that's a part of my playing that I really want to work on. So right now a lot of my accents are on the cymbals.

HS: Can you talk more about your cymbals and what they do for you?

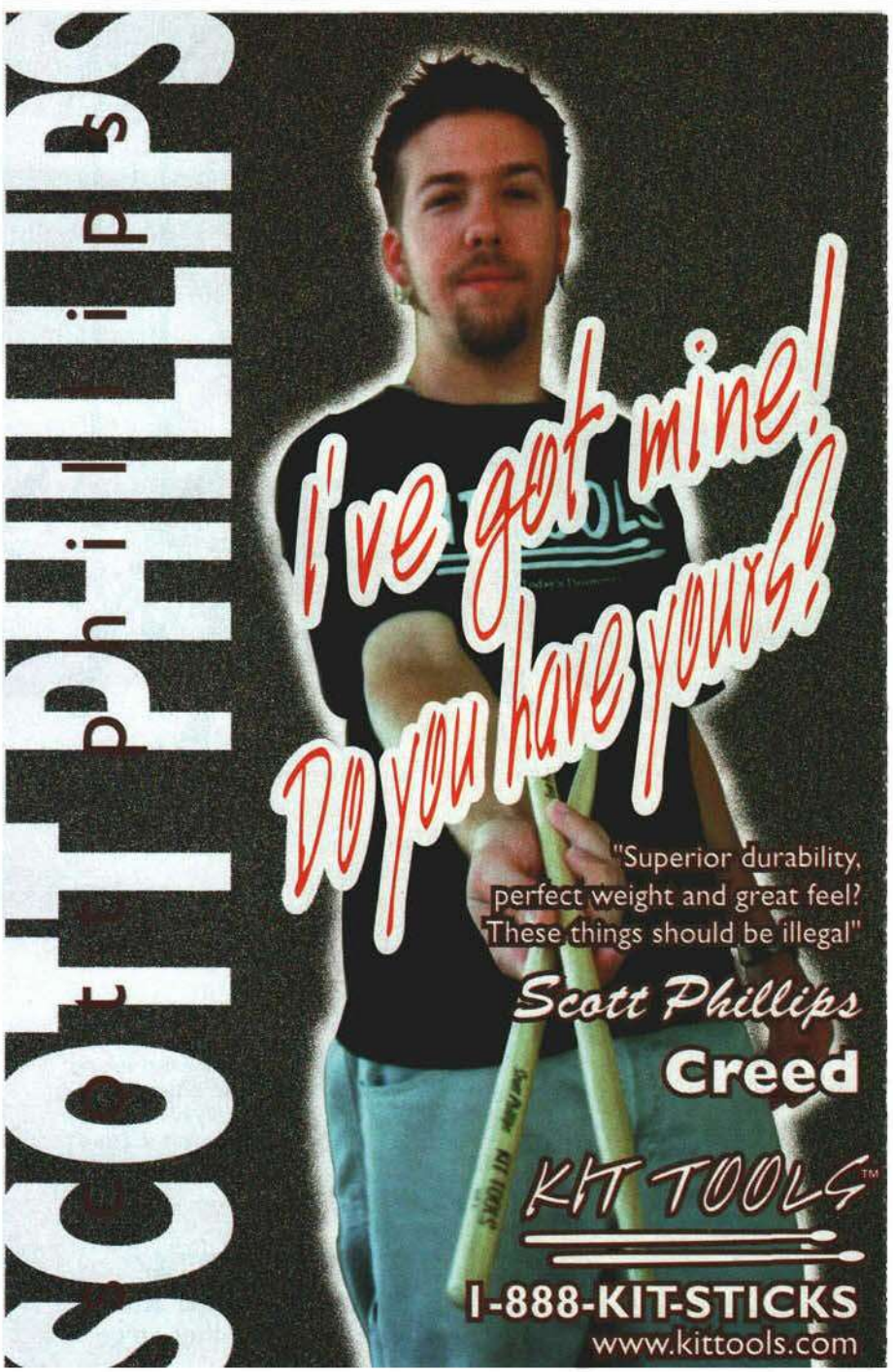
SP: I've got three Zildjian crashes, a 16" *A Custom* and two 18s. The 16" is more for lighter stuff; the 18s are more powerful. I've got two *K* splashes—an 8" and a 10"—for various accents. Mostly I use the 10" because I don't know how well the 8" cuts on stage. It records great, but I've never heard my drums live with someone else playing them, and it never seems to do much for me when I'm playing on stage.

I've got a 22" *Ping* ride, which is the first cymbal I ever bought. I really like the bell on it. Then I have an 18" *China Trash,* which I use for accents. I'll hit the snare and the China at the same time. Or I'll hit one of the 18s and the China at the same time, which makes the sound a little more powerful. That's it, except for my 14" hats.

HS: You said you feel you have a lot of improving to do. In what areas?

SP: My left hand, for one. I've gotten better, but there's a long way to go. And then there's my right foot. When I play doubles on the kick drum, sometimes they flow great and sometimes they're non-existent. I've experimented with various seat heights, and I've found that when I sit real low I'm more comfortable and my foot seems to work better. But then my toms are above my head! So I'm trying to find a balance.

We're right at the end of touring the States, and we're going to take off the next few months. I'm going to spend a lot of that time practicing, working out all this stuff. I felt comfortable when we started. But I realized while we were touring that I really need to get some things going. I think the next three or four months will be very important for me. I'll spend a lot of time just trying to figure out some new things to help me reinvent myself on the drums.



'Sonically Matched' Performance Sets

NOW AVAILABLE: HAND HAMMERED, AAX STAGE, AA ROCK, AA, PRO, B8 PRO, B8

Sonically Matched in the SABIAN Vault

The perfect cymbal setup is yours with 'Sonically Matched' Performance Sets. Our expert specialists – the same ones who select for such greats as Phil Collins, Chad Smith and Mike Portnoy – individually pick and test each cymbal before 'sonically matching' it with others to create combinations that deliver on every level... tone, volume, pitch, and more. Plus you save money with a built-in 5% discount and a FREE cymbal bag*. 'Sonically Matched' Performance Sets are your perfect answer to a great sounding setup.

Built-in Discount

Now Available: Larrie Londin Benefit Concert Video

SABIAN

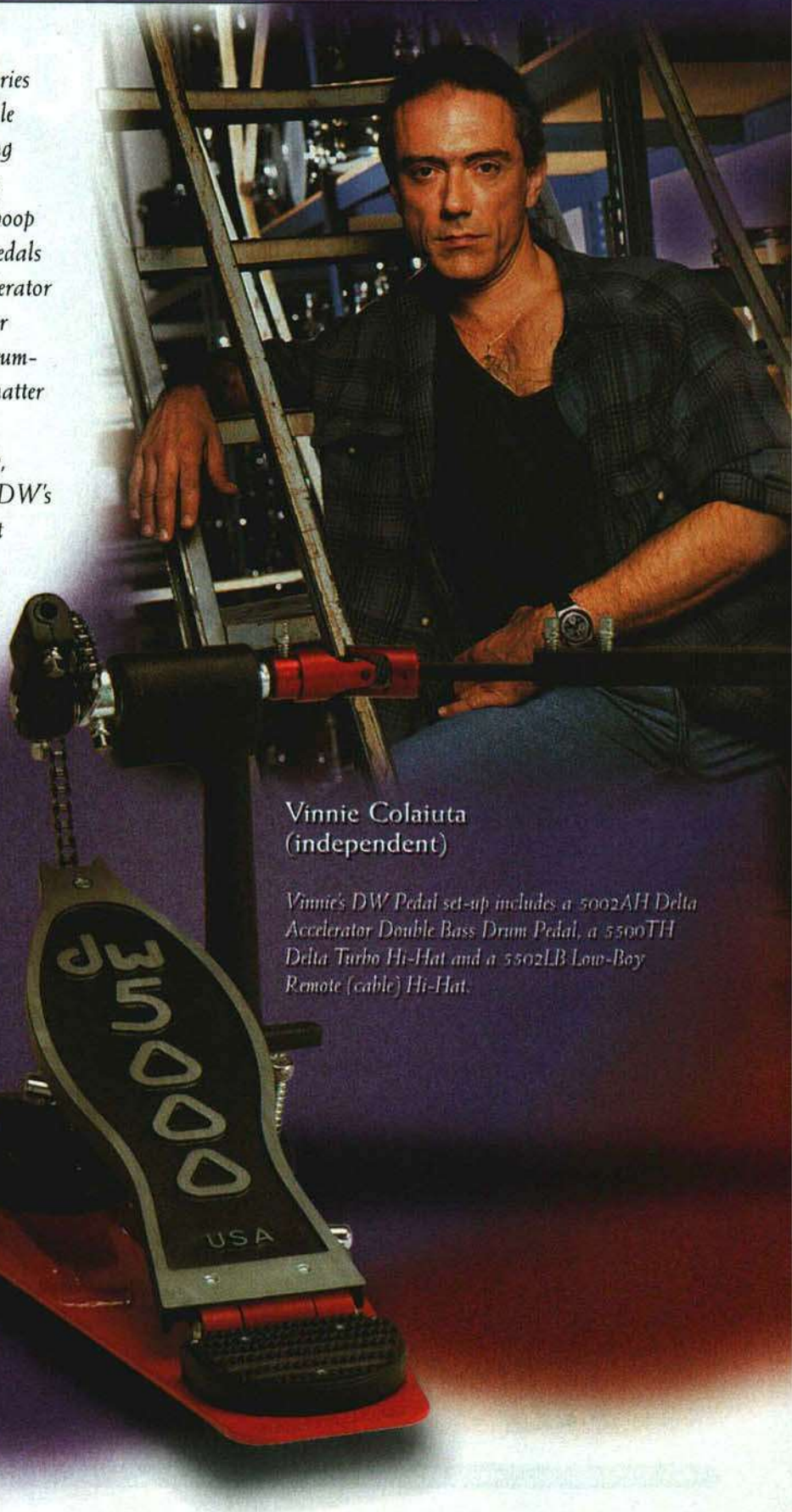
*Except B8 Pro and B8.

For a FREE NewsBeat catalog contact SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1L0 Tel: 506•272•2019 Fax: 506•272•2081 ONLINE www.sabian.com

DW 5000 Series Pedals

DELTA DOUBLE BASS DRUM PEDAL

Like all of Drum Workshop's popular 5000 Series Delta Bass Drum Pedals, the 5002 Delta Double Pedals feature a host of DW advances, including aluminum pedal plates for strength, ball-bearing rockers for speed and a dual adjusting parallel hoop clamp for security. Plus, these state-of-the-art pedals are available in a choice of contemporary Accelerator (off-set) and Turbo (center) Chain & Sprocket or classic Nylon Strap drive systems that allow drummers to pick the action that's right for them no matter what their style or situation. Of course, Delta Doubles also include two patented, ultra-smooth, ultra-dependable ball-bearing hinges as well as DW's acccurate and sensitive, low-mass, dual U-Joint linkage assembly. But, what really makes DW Pedals the choice of Vinnie, Sheila, Carter and so many of the world's top players is the unique combination of DW's original pedal innovations and legendary feel they can always depend on. Which is why you owe it to yourself to play a DW Delta Double, too. Test drive one today at your local authorized DW Pedal & Hardware dealer.



Vinnie Colaiuta
(independent)

Vinnie's DW Pedal set-up includes a 5002AH Delta Accelerator Double Bass Drum Pedal, a 5500TH Delta Turbo Hi-Hat and a 5502LB Low-Boy Remote (cable) Hi-Hat.

DW5002AH
Delta Accelerator
Double Pedal

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

Bill Bruford

Q You have played in a few groups with another drummer. In King Crimson, the influence Jamie Muir had on you seems tremendous; the difference in your playing between Yes's 1972 album *Close To The Edge* and Crimson's 1974 release *Starless And Bible Black* is almost like you went through a type of percussionist's puberty. Can you describe the influence other drummers (Muir, Phil Collins, Alan White, Adrian Belew, etc.) have had on you—and vice versa?

Mike O'Connor
Atlanta, GA

Q I have three questions:
1. In the chorus of the Yes classic "Roundabout" there seems to be a lot of different percussion sounds. Can you explain what was used?
2. On "Heart Of The Sunrise" you first accompany the guitar riff with a paraddidle between the hi-hat and snare. Later the same riff is accompanied using a left tom (I think), the ride cymbal, and the snare. Can you outline the sticking for this? I've tried to play it by reading the drum parts in your book *When In Doubt, Roll!,* but I can't understand it.
3. Do you play your bass drum heel-up or heel-down?

Pedro
from Spain, via Internet

A To answer Mike's question first, the most creative relationships I've had with other drummers have been with Jamie Muir in King Crimson from 1972 to 1974, and currently with Pat Mastelotto in the same band. Both of those situations gave rise to new music, while with Phil Collins (in Genesis) I was merely playing his parts in music that was already up and running. So long as things didn't wobble, Phil was able to concentrate on his new career as a singer with reasonable confidence. I'm not sure we taught each other anything in an overt sense, but spending time with good musicians is always a lesson for those who have the inclination to learn.

It was the same with Alan White in Yes. He had most of the repertoire up and running, and I just kind of squeezed in wherever I could—with mixed results, in my opinion.

However, with Muir, Mastelotto, and others, I have had the opportunity to originate music, and that's a different ballgame. With Jamie, I was very young, knew everything, and couldn't wait to play my licks. Jamie immediately—and rightly—saw a problem with that. He introduced me to the novel idea that I existed to serve the music, rather than the reverse. (And his introduction was none too gentle.) So that was the biggest and most fundamental change in attitude I've learned from anybody. I grew up.

Pat Mastelotto and I have done a lot of work together recently, which was documented very thoroughly in the November 1995 *MD.* Pat is as open and willing to try as you can get. We both kind of cleared the room, laid out on the table whatever we had brought to the party, pretended we'd never played or heard any drummer before, and tried to build things up from scratch.

I've also spent time in percussion groups with Chad Wackerman, Doudou N'Diaye Rose, Pete Lockett, Luis Conte, and other terrific players. At the end of the day the things that define a good drummer are those that define any good musician: a willingness (and an ability) to cooperate with others, clarity of thought, self-knowledge, and the ability to learn fast. It's been said before but I'll say it again: Attitude is more helpful than chops.

Pedro, it's hard to hear (or remember) exactly what was recorded on "Roundabout" apart from the basic kit. But there is definitely a cowbell playing quarter notes, and maracas playing 8th notes. There is also some sort of drum, probably a de-tuned snare drum without the snares. This plays throughout, including the intro and exit rolls, improvising around something resembling the 3:2 clave, which was played on two pitched milk bottles! Differing amounts of water inside the bottles gave two different pitches.

My memory is that Jon Anderson played the cowbell and I did the rest. Things were a bit wacky in those days, but it sort of did the job.

The passage you're referring to in "Heart Of The Sunrise" is alternate sticking, with the left stick on the high tom and the right stick on the low tom.

Finally, I basically play heel-down, but for two or three beats close together my heel comes up. This gives me more snap and a lot more volume, but I have to make sure the transition from heel-down to heel-up is smooth and unnoticeable. The volume of bass-drum playing has risen enormously in the past few years. When I started, everyone seemed to play heel-down. Somewhere along the line more power and cut was needed, so the heel came up to achieve this.

Thanks to both of you for your interest.

Dave Abbruzzese

Q About a year ago I met you at a clinic at Drum World in Pittsburgh, Pennsylvania. I had many questions I wanted to ask, but the event was crowded and I didn't get the opportunity. I think your style is awesome, and I'm trying to pick up on some of your techniques. I'd like to know what cymbal setup you used when you first joined Pearl Jam in early 1992? And what was the setup you used on *MTV Unplugged!*

Wyatt Smolick
Fleetwood, PA

A Thanks for the kind words, Wyatt. The Drum World gathering was kinda nutty, wasn't it? Both the folks at the store and all the folks that turned out made it a fun time indeed.

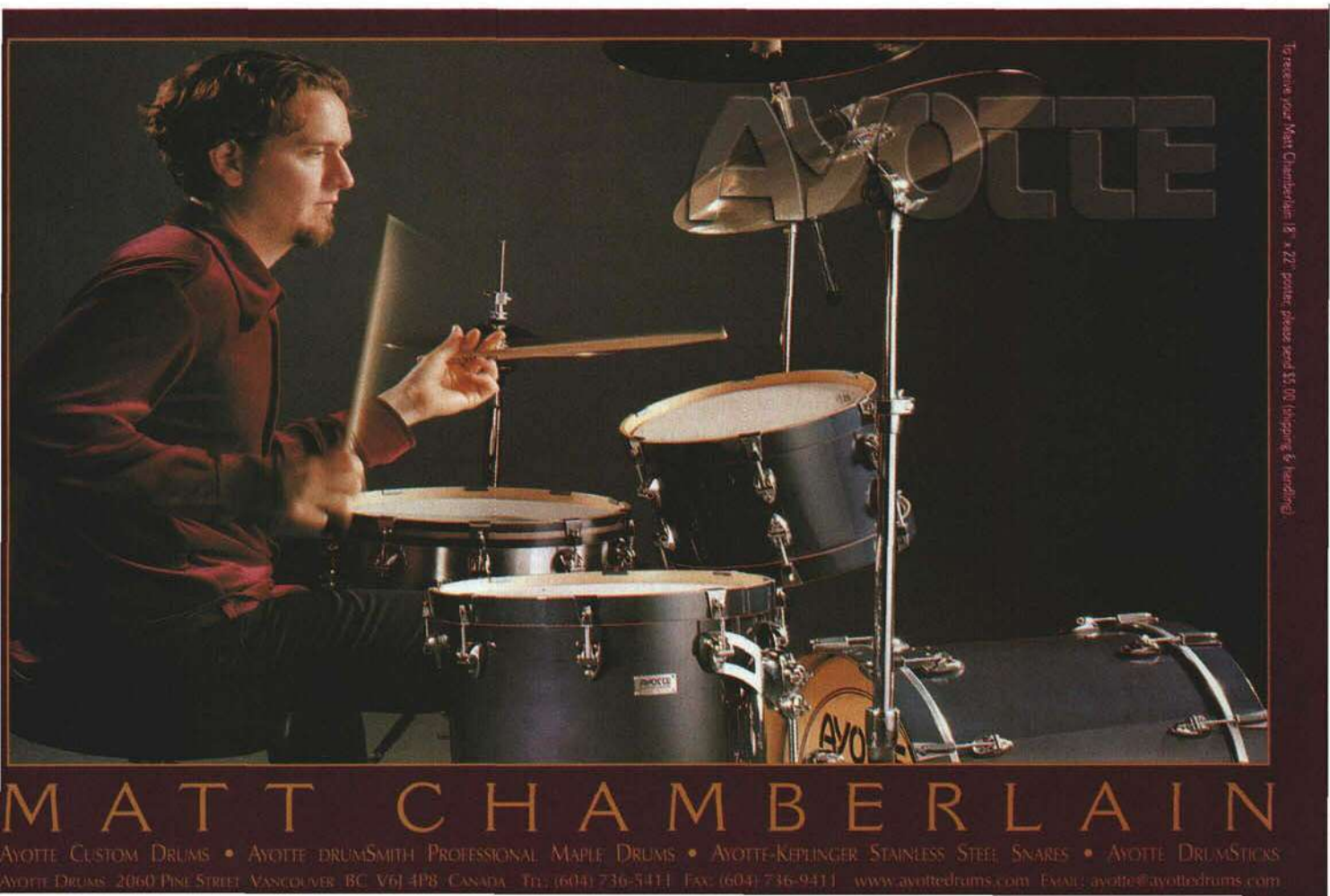
On to your questions: The cymbal setup I used when I auditioned for Pearl Jam was quite the motley collection. I was basically using anything that I could afford! Once I got the gig and the subsequent bit-o'-the-budget, I went straight to the local music store/Sabian distributor and spent hours searching for "my" cymbals. Being as ignorant as I was at the time, I opted for my dream setup: 14" *Fusion hats,* three 19" *AA* brilliant-finish medium crashes, two 8" *AA* splashes, and two 20" *AA* Chinas (in addition to my trusted and very old 20" *A* Zildjian ride). In retrospect, due to the fact that we were playing small clubs at the time, I most certainly should have picked smaller sizes. Live and learn! (I don't think we lost *too* much high frequency in our hearing....)

By the time of the *MTV Unplugged* show I had begun to learn more about cymbal applications, and I started to try different ideas with regards to my cymbal setup. Since that performance was to be an "acoustic" one, I knew that my large and loud cymbal setup wasn't going to fit the situation. So I scaled down. For that show I used the following Sabian *AA* models: 16", 18", and 19" crashes, one or more splashes (my head is hurting from trying to remember!), 14" hats, a 20" ride, and an 18" China.

I'm constantly using different sizes and models of cymbals, depending on the melodic application and on the sonic situation/style of the music. The folks at Sabian just keep blowing me away with their willingness to explore the characteristics of cymbal sounds in their line. As long as they keep giving me the opportunity to express myself in such limitless ways, I am certain that my cymbal setup will continue to change.

Play hard, and enjoy it all!

MODERN DRUMMER
1-800-551-3786
subscribe now



Can You Measure A Groove?

Q In *Modern Drummer's* November '90 "Studio Drummers Round Table" Jeff Porcaro mentioned a "groove test" that he, Steve Gadd, Russ Kunkel, and Bob Glaub participated in during an experiment held at Middle Ear Studios in Biscaine Bay, Florida. Albhy Galuten and Carl Richardson were measuring the time (in terms of milliseconds) between the snare and bass drum beats on a loop of tape. Scientists were trying to use that information to capture the drummers' grooves so that they could be played by robotic machines. Was any of the data from that session published? Has any similar test been published?

What I'm ultimately trying to learn is something about why different drummers' grooves *are* different. Stewart Copeland and John Bonham sound nowhere near the same when playing the same simple rock beat. Can this be explained in technical terms? Has anyone at *MD* ever written an article about the subject? If not...why not? I'm writing a paper about rock and pop music at the local university in Aarhus, Denmark, and I would love to have some information on the above-mentioned subject in it.

Kim Eland
via Internet

A There is no published data that we know of from the session described by Jeff Porcaro. As we understand it, the "experiment" was a failure, and only served to prove that you can't mechanically quantify or reproduce elements of a good drummer's groove. Mathematical points of measurement, yes...musicality, no.

There really is no way to explain in technical terms why two drummers sound different while playing the same beat. It's a combination of dozens of variables, combining elements of technique with intangibles like emotion, physical makeup, personal philosophy and approach to the music—and maybe even how much coffee one drummer had before that session. These differences are what make it possible for us to enjoy the work of so many different drummers, even when *what* they play is fundamentally the same. After all, there are only so many ways that a musical pulse can be mathematically subdivided, and drummers have been using those same ways for generations. It then becomes a case of approach and application.

Frank Sinatra, Elvis Presley, and Sid Vicious each had hit versions of "My Way," but they certainly didn't sound the same when singing them. It's the same with drummers. A simple 2-and-4 backbeat sounds very different under the sticks of Stewart Copeland, John Bonham, Kenny Aronoff, or Phil Rudd. Individual style and expression contribute tremendously to the nature of any given drummer's groove.

How To Start A Career

Q I have noticed in your articles featuring popular drummers that many of them have "taken the plunge" and quit their day jobs to make a living doing what they do best. A good example is Moyes Lucas, profiled in your August '95 edition. I live in Newfoundland, Canada, and there isn't much (that I know of) that I could do to make a living from drumming. My question is, how do you indeed make a living from your craft? It's a tremendous risk to quit everything and go on the road, especially when there's no guarantee that we can put food on the table for our families. However, we long to go for it and make music our career. How do we do it?

Also, I read in *MD* that a lot of drummers do session work. What exactly is that, and how do I get in on it? Any help is greatly appreciated.

Chris Gamberg
St. John's, Newfoundland, Canada

A How to "make it" as a drummer is the single most frequent question we get, and the hardest to answer. That's because it depends on each individual's situation. You're correct when you assume that people who are single, with responsibilities to no one but themselves, have a great advantage over those with families and financial obligations. But even those with families can still make the attempt in certain ways.

Success in the music business used to be almost exclusively a matter of "going where the work was," meaning relocating to a music-heavy center like LA, Nashville, or New York (or in your case, possibly, Montreal or Toronto). There was a ready-made "pool" of musicians to form bands with, clubs to work in, studios to record in (either as a member of a band or as a "session" player on other people's projects), and record-label representatives to reach and impress. One might make a career strictly as a live performer, or as a recording artist, or both.

That situation has changed over the past ten years, largely due to the proliferation of "independent" or "project" studios, and the demise of many live-music venues. Instead of going out and working in front of people for several years and then considering a recording career, most bands today tend to stay at home, work up their material, cut their own demo, and "shop" that demo to record labels in the hope of getting signed to a recording contract. If they do, they make a CD, and then they go on some sort of tour to support it. If the CD goes big, the venues will be big; if the CD doesn't go big, the band may do a smaller club tour.

Of course, this is all predicated on the band's being able to put the demo together in the first place, and then on that demo leading to the band's getting signed. None of that is guaranteed. But while this system doesn't really give the band the experience of working "on the road" *before* they try to push a record, it does have the advantage of allowing them to stay at home (and keep their day jobs) while they develop their project for "shopping."

Now, that's all based on a *band* making the attempt for commercial success together. If you're considering doing it alone as a drummer, then you're faced with either finding freelance work locally, or going where there are enough bands, studios, and gigs to keep you working consistently. Regrettably, it's virtually impossible to be a successful freelancer in a small town with little or no musical activity. It's hard enough in a *big* town, and you may still find yourself called to go "on the road" with whatever gigs come along. But we know of several drummers who have literally packed up their families and moved to the "big city" to immerse themselves in the working music scene. Many had to take day jobs in the beginning, and most relied heavily on the support of their spouses

until they hooked up with a fully sustaining drumming career. Also, those who succeeded were generally those who had some sort of contacts or prospects in the new location *before* they arrived. (The odds of just "showing up in town" and finding work right away are slim.)

It's a tough situation, and a difficult choice to make. All we can tell you is that there are success stories. As with almost anything in life, how well you succeed will depend on a combination of how much you want it, how well you plan for it, and how well you can produce when the opportunity arrives.

Overpowering Cymbals

Q I received a Pearl *Export* kit a few months ago, with Zildjian 14" *Scimitar* hi-hats, a 16" *Scimitar* crash, a 20" *Scimitar* ride, and a 16" *A* crash. Family members have told me that when I'm practicing on the kit in my garage, the cymbal sound kind of cancels out the drum sound, to the point where they can barely hear the drums over the cymbals. I do not play at "make everyone in the room deaf volume, so I'm wondering how it's possible that cymbals could cancel out drum sounds that easily. Is it because I'm playing in the garage, which causes the sound to bounce back and forth repeatedly? Any help with my problem would be very much appreciated.

David Ortolivo
via Internet

A Much of the problem may have to do with how *much* you are playing the cymbals, in proportion to how much you're playing the drums. *Scimitar* cymbals were designed for young, rock-oriented players, and tend to be very high-pitched and penetrating. When you combine this with the fact that cymbals produce a sustained sound, while drums produce a relatively short sound that disappears quickly, it's easy to see that listeners might hear more of the cymbals than the drums. You can control this somewhat by limiting your use of crash cymbals, and by backing off on the dynamic level of the hi-hat and ride cymbal. You might also examine how you have your drums tuned. Are they lively and resonant, or are they muffled down to sound flat and thuddy? The latter sound would certainly be at a handicap in the projection department, as compared to the brilliance of the cymbal sound.

What Size Kick Drums?

Q I'm a thirty-nine-year-old who banged away on my brother's kit as a kid, and took up the instrument again about four years ago. After your recent review of the Sonor *Jungle Kit,* I've been thinking about going to an 18" kick, one mounted tom, etc. I'm curious as to whether a small kick drum is suited for double-bass applications. Can a small kick be properly tuned to do the job—especially in the context of rock and blues?

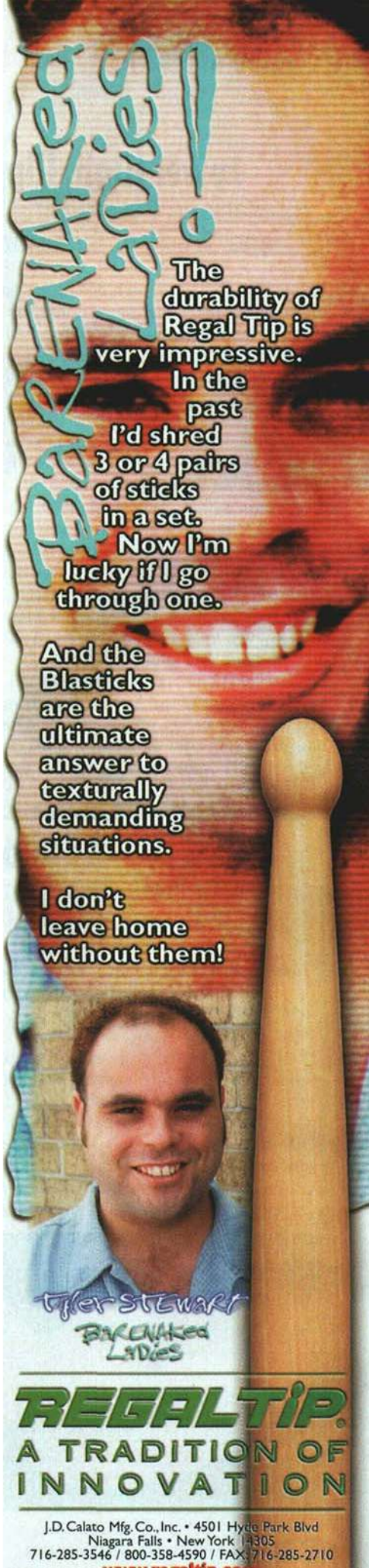
Rob Zichodne
Oshawa, Ontario, Canada

A We tend to think that the 18" bass drum size would lend itself to double-bass playing only if you actually intended to use two separate bass drums. A single 18" bass drum is hard enough to get a good sound out of when you hit it dead center with the beater; using a double pedal—with its offset beater for the "slave" side—would probably generate a pretty weak sound.

We would only suggest using an 18" bass drum for rock or blues if you were planning to mike it up, and then only if you could EQ some additional low end into the sound. Traditionally, 18" bass drums have been pretty much restricted to acoustic jazz situations, where the low end was carried by an acoustic (stand-up) bass, and where the "bass drum" was really just a moderately low-pitched pulse instrument. Rock and blues require a solid, bottomy fundamental punch from the bass drum—which, realistically, calls for a drum of 22" or bigger. (A few drummers manage with a 20", but again some amplification help is generally required.)

Correction

In an *It's Questionable* answer in the December '98 issue listing HQ Percussion Products as a source of drum re-covering material, the company's phone and fax numbers were incorrect. The correct phone number is (314) 647-9009; the fax number is (314) 644-4373.



Lower High, Hipper Low

Slingerland Studio King Touring Series and Tré Cool Signature Drumkits

Believe it or not, even high-end drums have an affordability threshold beyond which some drummers can't—or won't—go. Up till now, Slingerland has offered their high-end *Studio King* series only with custom lacquered paint jobs that added hundreds of dollars to their cost. In order to be able to offer top-quality sound at a lower price point, Slingerland has introduced the *Studio King Touring Series.* These drumsets feature all-maple shells with a choice of hand-rubbed satin or classic wrap finishes, *True-Timbre* hand-burnished bearing edges, and engraved 2.3 mm chrome-plated *Stick Saver Rim-Shot* hoops. The *Slingerland Suspension System* is standard on mounted toms, and newly designed *Magnamax* hardware packages are optional. Five-piece kits (without hardware) are priced from $3,681 to $5,130.

At the other end of the scale is the new *Tré Cool Signature* kit. This specially designed kit in Slingerland's *Spitfire* line features a 6-ply 16x22 kick, an 11x14 mounted tom, and a 16x16 floor tom in Tré's own *Indica* green wrap finish, along with a 5 1/2x14 chrome snare. The drums sport Tré Cool signature drumheads and badges. The snare and the toms have 2.3 mm chrome-plated *Stick Saver Rim-Shot* hoops. Double-braced snare, hi-hat, cymbal, and boom cymbal stands are included, and heavy-duty tom mounts, bass drum spurs, floor tom legs, and a chain-drive bass drum pedal round out the package—with a list price of $949.

In related news, all of Slingerland's *Spitfire* hardware has been beefed up with 1" tubing on all stand bases, and all stand joints now have heavy-duty nylon lining. *Spitfire* bass drum pedals and hi-hat stands now feature a newly designed reinforced black and silver footboard. The hardware comes with a one-year warranty.

A Zillion New Zildjians

K Custom Flat Top Rides, A Extra-Thin Splashes, ZBT-Plus Splashes and Studio Ride, and ZBT 10" Splash

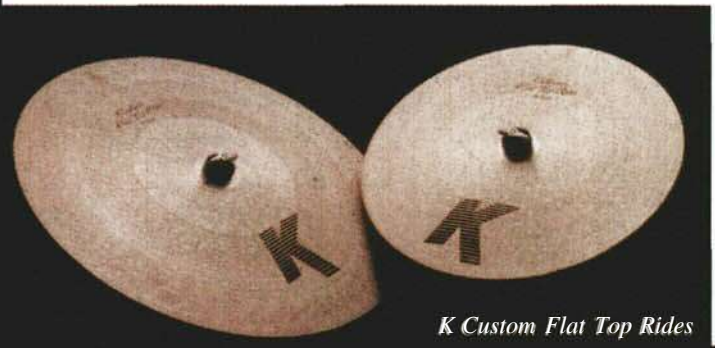
Joining the *K Custom* 20" *Flat Top* ride are new 18" and 22" models. With no bell, these rides are said to have significantly reduced overtone buildup and tight, controlled articulation, along with *K Custom's* signature dark, dry, warm, and mellow timbre. They're priced at $362 (18") and $492 (22").

New in the *A* series are extra-thin splashes, which "combine the traditionally bright, full-bodied, and colorful sound characteristic of the *A* range with a faster decay than ever before." They're available in 8" ($115), 10" ($135), and 12" ($157) sizes.

Yet more splashes are new to the *ZBT-Plus* line. Joining the existing 10" splash are 8" and 12" models, whose sound is described as "full, bright, and professional-quality." The 8" is priced at $70; the 12" goes for $90.

An interesting new model in the *ZBT-Plus* series is the 20" *Studio* ride. Lighter and with a smaller bell than other rides in this sheet-bronze range, it produces a "balanced blend of stick articulation and undertones." It lists for $185.

Finally, Zildjian's beginning student line, the *ZBT* series, now includes a 10" splash said to have a "true, bright, clean, high-quality" sound, and to be "an ideal first 'add-on' for young players." It's priced at $66.



K Custom Flat Top Rides

So What's Really Under That Kilt?

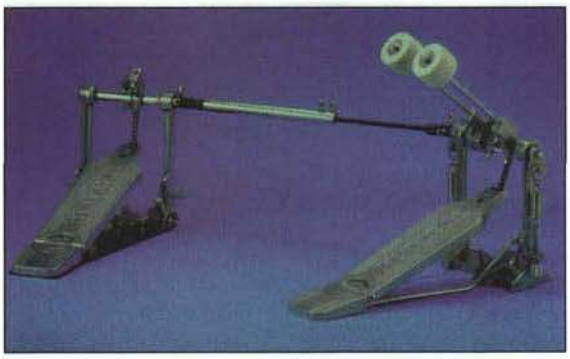
Pearl Pipe Band Drums

Pearl has introduced a snare drum, tenor, and bass drum specifically designed for pipe bands. The snare drum ($850) features an easily adjustable snare height and tension strainer (no throw-off), and a batter head developed exclusively for pipe band drumming. The tenor ($490) has a 2.3 mm *SuperHoop II* and lightweight, three-piece, high-tension lugs. Bass drums—10x26 ($720), 12x26 ($760), 10x28 ($760), 12x28 ($765), and 14x28 ($765)—feature lightweight, three-piece, high-tension lugs and Remo smooth white heads. All drums have a 4-ply, 5 mm maple shell and 5 mm maple reinforcement rings, and are available in a wide choice of lacquer finishes.

Play That Kick Drum As Solid As A...

Gibraltar Rock Bass Drum Pedals

Bass drum pedals have been added to the intermediate-priced *Rock By Gibraltar* hardware line. *Rock* single and double pedals feature a quick-action pedal board, a single-chain, "dual-drive" beater hub, and hardened-steel U-joint assemblies.



Both accept the *Quick Release* rock plate system. The left side of the double pedal comes with a plate, and both models feature a one-year warranty. The *RBG2-11* single pedal is priced at $99.50; the *RBG2-11DB* double pedal lists for $299.50.

At The Sound Of The Bell, Come Out Drumming

Sonor Bronze Snare Drums

Bronze has been used to make bells (and cymbals) for centuries, owing to its combination of warmth, resonance, and projection. Sonor is capitalizing on those same qualities with the 5mm-thick one-piece cast shell of their new *Bronze* snare drum series. These high-end, high-powered drums feature die-cast hoops, a recently upgraded strainer, Sonor's *Tune Safe* tuning locks, and 24-strand high-carbon steel snares. Drums are available in 4x14 ($1,945), 6x14 ($2,265), and 8x14 ($2,430) models with single-throw strainers. The strainer on the 6x14 *HLD596X* ($2,530) is adjustable from both sides for added sensitivity.

Take It From The Top

Applied Microphone Technology B-811 Overhead Mic's

The *B-811* from Applied Microphone Technology is a high-tech overhead mic' in a distinctly low-visibility design. Made of anodized aviation aluminum for durability, the transformerless condenser mic' has an extremely flat frequency response contoured for percussion overhead configurations.

Intended for use in pairs, the *B-811* is said to reproduce "the essential tonal characteristics of cymbals" while maintaining "an excellent rejection of sounds outside the perimeter of the drumkit" (so the mic' can be used effectively in live as well as studio or broadcast situations). The *B-811's* polar patterns can be adapted through the use of a tuned chamber that changes the pattern from cardioid to omni, allowing it to also be used effectively on percussion setups.

The mic' operates on phantom power from 15 to 48 volts DC. An easy-to-see LED indicates power status (on/off and voltage). Mic's are sold in matched pairs as overheads (unless otherwise specified), and each set comes complete with a custom-cut foam case and microphone stand clips. Suggested retail price is $699 per pair.

Drum Noise Cover-Up!

NetWell Silence Acoustical Wallcovering

In answer to many a drummer's prayer, NetWell Noise Control offers their Silence Acoustical Wallcovering. Durable and lightweight, this carpet-like wallcovering is made of class-A fire rated, ribbed, woven polyester fabric, and is available in twenty-four different colors. It has an acrylic backing, is compatible with hook & loop fasteners, and is mildew-, mold-, and fray-proof. The material boasts a noise reduction value of .65, and is recommended for acoustic treatment in band rooms, practice rooms, and other areas where sound levels need to be contained and reduced. It's sold by the yard or in 50-yard bolts. Free catalogs, color charts, and data sheets are available for the asking.

Want To Play Some British Bebop?
Premier XPK Jazz Kit

A jazz sound and feel were Premier's goals with this new five-piece drumset in the affordable *XPK* series. Available in dark walnut or topaz lacquer finishes, as well as white marine, black diamond, and blue diamond pearl finishes, the kit includes a 5½x14 matching snare, 8x10 and 8x12 mounted toms, a 14x14 floor tom, and a choice of 14x18 or 14x20 bass drum. The kit is priced from $1,595 to $1,795 retail, depending on bass drum size and the buyer's choice of 2000 or *4000* series hardware.

Ludwig Goes Latin
Ludwig Timbales And Timbalitos

Ludwig has entered into the Latin percussion arena with two models each of timbales and timbalitos. Each is available in chrome-plated steel shells and brass shells. A tuning key, a black timbale cowbell, a cowbell holder post, and a heavy-duty stand are included with each set.

The timbale sets feature 13" and 14" drums; the timbalito models are 10" and 12". Each drum is securely mounted to the stand, which has height adjustment and 90° tilting capability. Black powder-coated steel hoops are standard, and pricing is said to be "extremely competitive."

In Celebration Of Larrie
Sabian PAS Larrie Londin Benefit Video

For those of you who couldn't be there, Sabian has released a 90-minute video documenting highlights of the recent PAS Larrie Londin Benefit Concert held at Texas Christian University. The event helped to increase funding for the Percussive Arts Society's Larrie Londin Scholarship Fund.

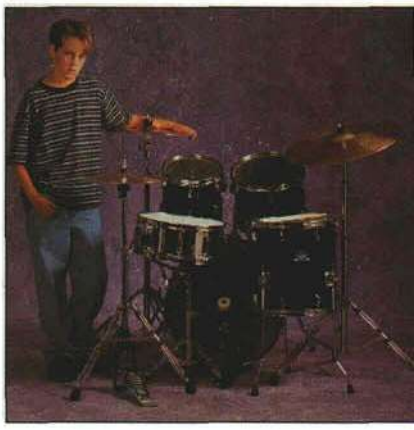
Sabian artists Terry Bozzio, Chester Thompson, Will Calhoun, Dom Famularo, and Hip Pickles are featured in clinic and solo performances before uniting with the TCU jazz band for the event's grand finale. Also included are bonus clips spotlighting Larrie Londin.

The video is available through Sabian dealers, or may be offered direct from Sabian at the address shown in the "Making Contact" section. All profits will go to the Larrie Londin Memorial Scholarship fund. (For scholarship information contact The PAS Larrie Londin Scholarship, c/o Percussive Arts Society, Box 25, Lawton, OK 73502.)

Study Aid
Remo Bravo 2 Drumkit

Most music teachers agree that playing on a well-designed, good-sounding instrument helps make learning easier, faster, and more fun. With that in mind, Remo's *Bravo 2* drums "combine sound and performance with durability, versatility, and affordability." The drums are made from the same one-piece *Acousticon* shells that are used on Remo's professional *MasterEdge* drums, thus providing students and school music programs, as well as "weekend" players, with "the sound qualities of traditional wood drums, plus *Acousticon*'s superior strength, consistency, and carefree maintenance."

Bravo 2 drums also feature Remo coated batter and hazy snare-side heads on the snare drums, clear heads on the top and bottom of tom-toms, and Remo's popular *PowerStroke 3* system on all bass drums. Kits are available in five practical configurations and a choice of *Quadura* colored wraps (with chrome-finished snare drums). Each kit also features Remo's heavy-duty *360 Series* double-braced hardware, mounts, stands, and pedals. Kits are priced from $925 to $985; individual add-on drums and hardware components are also available.



And What's More

A TAMA has squeezed two new black-nickel-plated models into their already vast snare drum line. Designated as *Soprano* snares, these steel-shell drums feature Tama's *MSL33* lugs, *MPS30A/MUS30B* strainer, and steel hoops. They're priced at $229 for the 3 1/4x12 size, and $239 for the 3 1/4x13.

Michael Charvel (son of famed guitar builder Wayne Charvel) has created an online marketplace for musicians and dealers. Dubbed the MUSICIANS SWAP MEET, the site allows interested parties to buy, sell, and trade equipment by placing ads on the Internet. According to Charvel, "Classified ads in the Swap Meet can reach millions of musicians and music dealers around the world for as little as $1 per week." This might be an excellent outlet to locate new, used, or vintage equipment, hard-to-find parts, and other desirables. Customers control how the items are listed, and pictures can be included.

Tool's Danny Carey has designed his own signature stick for TRUELINE DRUMSTICKS. The stick is similar to a *5A,* but has a narrowed taper and a slightly smaller tip for greater rebound. It also features the original *Trueline Grip,* a ball-shaped grip built into the "handle" area of the stick. The length has been extended to 16 3/8" to balance the weight of the *TG* design. The sticks list for $11.95.

HEADLINER PERCUSSION now offers a Yao: a wooden, goblet-shaped traditional Thai drum that produces a high pitch and unique tone. It's priced at $34. Also available is a *Ramwong* (a two-headed wood-shell drum played at traditional Thai weddings, $34) and a fiberglass *Qweeka* (cuica), which has a simple tuning system and a natural drumhead and is priced at $119.

WORLD WIDE WOODSHED'S *SlowGold II* play-along and transcription software for *Windows 95, 98,* and *NT* computers allows musicians of all levels to take apart their favorite solos by slowing down the music, while preserving the exact pitch of the original recording. Features include "remarkable sound quality at slow speeds," zoomable waveform displays, automatic integration with any music notation or sequencer program, and the *RhythmGrid,* an interactive graphic innovation that makes rhythm transcription simple for anyone. According to the developer, "Nothing is unlearnable, because even the most difficult piece can be broken down into small, slowed-down, simple phrases. At 1/2, 1/4, and even 1/6 speed, the sound quality remains remarkably true to the original. In addition, the *RhythmGrid* function serves as a stretchable 'ruler' that lets anyone see at a glance how to count and transcribe a rhythm. It can be used to answer extremely subtle questions about the exact timing of a performance." The software is priced at $89.95.

MAKING CONTACT

Applied Microphone Technology
PO Box 33, Livingston, NJ 07039
tel: (973) 992-7699, fax: (973) 994-5139

Gibraltar
Kaman Music Corp.
20 Old Windsor Rd., Bloomfield, CT 06002-0507
tel: (860) 509-8888, fax: (860) 509-8891
www.kamanmusic.com

Headliner Percussion
Postfach 14 08, D-91404 Neustadt a.d. Aisch
Germany
tel: (011) 49-9161-1729, fax: (011) 49-9161-754:

Ludwig
PO Box 310, Elkhart, IN 46515
tel: (219) 522-1675, fax: (219) 295-5405
www.ludwig-drums.com

Musicians Swap Meet
6311 Skyway, Paradise, CA 95969
(530) 872-2365
www.musiciansswapmeet.com

NetWell Noise Control
6125 Blue Circle Drive, Minnetonka, MN 55343
tel: (612) 939-9845, fax: (612) 939-9836
www.asknetwell.com

Pearl
549 Metroplex Drive, Nashville, TN 37211
tel: (615)833-4477
fax: (615)833-6242

Premier
1263 Glen Ave., Suite 250, Moorestown, NJ 08057
tel: (609) 231-8825, fax: (609) 231-8829
www.premier-drums.com

Remo
28101 Industry Drive, Valencia, CA 91355
tel: (805) 294-5600, fax: (805) 294-5700
www.remo.com

Sabian
Attn: Londin Video, 100 Enterprise Drive
Marshfield, MA91505
www.sabian.com

Slingerland
741 Massman Drive, Nashville, TN 37210
tel: (800) 777-0795, fax: (888) 840-9286
www.slingerland.com

Sonor (HSS Inc.)
PO Box 9167, Richmond, VA 23227
tel: (804) 550-2700, fax: (804) 550-2670.

Tama
1726 Winchester Rd., Bensalem, PA 19020-0886
tel: (215) 638-8670, fax: (215) 245-8583

Trueline Drumsticks
PO Box 86647, San Diego, CA 92138
(619)461-0246
danielfrank@earthlink.com

World Wide Woodshed
PO Box 75, Jacksonville, OR 97530
tel: (510) 665-1400, fax: (541) 899-1643
www.worldwidewoodshed.com

Zildjian
22 Longwater Drive, Norwell, MA 02061
(781)871-2200
www.zildjian.com

Meinl Custom Cymbal Shop, Classics, And Marathon Cymbals

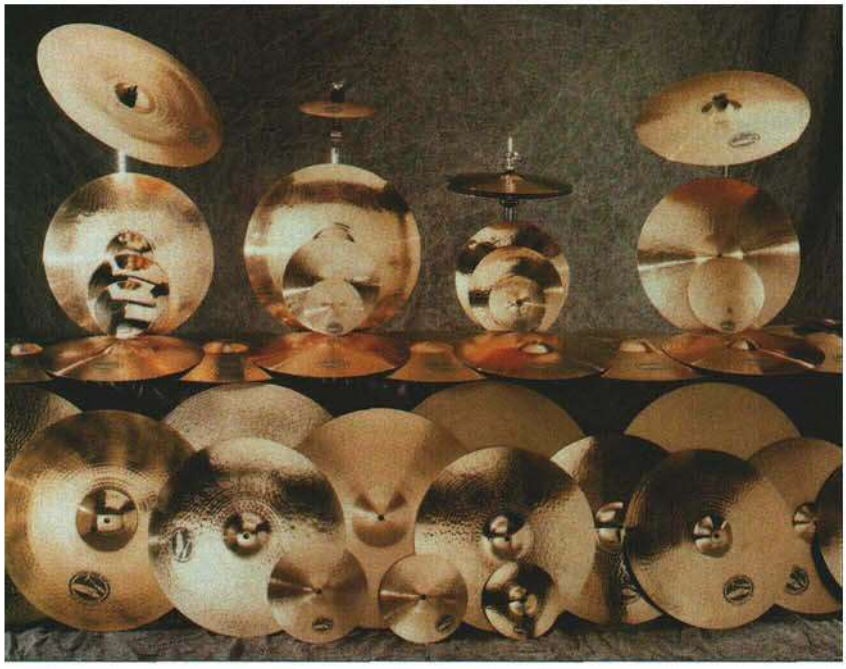
by Rick Van Horn
photos by Jim Esposito

German technology provides choices in abundance!

It's been quite a while since we examined any of Meinl's cymbals, and the energetic Germans have been busy during that time. A couple of years ago they introduced the *Custom Cymbal Shop* series: an esoteric line of "individually hand-crafted" cymbals with "unlimited model variations." Within this series Meinl also offers a sub-series of extra-special *One OfA Kind* models—individual cymbals crafted with characteristics that make them stand out even from the other *Custom Cymbal Shop* models.

Not to seem *too* esoteric, Meinl subsequently introduced their *Classics* series—an "all-purpose line for today's contemporary drummer." And to appeal to younger players (and their budget-conscious parents), Meinl offers their *Marathon* student line. Identical in shape, lathing, and hammering, they are differentiated by their alloys: *M38 Brass, N12 Nickel-Silver,* and *B18 Bronze.*

Quite frankly, Meinl sent us a *boatload* of cymbals to test—representing virtually every cymbal model in each of the lines mentioned. With this many samples, it would be impossible for me to describe the character of each and every cymbal. So instead I'm going to synopsize the characteristics of each model line. Still, certain individual cymbals particularly stood out during our test process, so I'll point those out as we come to them.



Custom Cymbal Shop **models offer a wide variety of shapes and finishes for an equally wide variety of sounds.**

Custom Cymbal Shop

According to Meinl's *Custom Cymbal Shop* philosophy statement, "creative sound ideas and well-kept cymbal secrets" developed over the years by their cymbal craftsmen are combined with "cooperation from internationally known drummers" to create "lots of new, innovative, and rich-sounding cymbals." Further, "The handmade manufacturing and time-consuming process guarantees a unique individual characteristic from each cymbal."

That's a lofty goal, but Meinl has put a lot of effort behind it. To begin with, most of the cymbals in this line are available in three finishes: regular (for the most natural, familiar sound), Brilliant (for slightly reduced high end), and *Champagne '64* finish. The latter is a satiny finish created by "applying millions of tiny glass particles" to the cymbal's surface. The resulting sound is said to be "dryer and rougher, with less overtones...clearer response... and added stick definition." *Bells* and *Sizzle Bells* are available only in Brilliant and *Champagne '64* finish. (Yeah, it's a little complicated.)

Then there are a variety of weights, hammering applications, and bell shapes that create sub-lines within each model. For example, within the range of rides are *Basic* rides (described as being all-purpose, with "classic" bow and bell shapes), *Fusion* rides (extensively hammered, moderately small flat bell), *Dark* rides (moderate-size hammered bell), and *Rock* rides (heavy weight, large bell). Most rides run in 20", 21", and 22" sizes. *Fusion* rides add a 19" model, and *Rock* rides add a 24" size. There's also a *Momentum* ride available *only* in a 26" size and *only* in the *Champagne '64* finish. (Okay, it's a *lot* complicated).

Crashes are available in the *Basic, Fusion,* and *Rock* models and in two different weights; splashes come in *Basic* and *Fusion* versions, and Chinas are Chinas, period.

The result of all this variety is a line of cymbals that should offer something for everyone, from bright, piercing *Rock* crashes to dry, moody *Dark* rides. The whole idea seems to be to get away from the "cookie-cutter-consistency" concept and into "what you hear is what you get" territory.

I played representative examples of virtually every model listed. Unfortunately, knowing exactly *which* model I was playing at any given moment was a little tricky, since Meinl does not stamp the cymbals with any sort of model designation. (And the size is only indicated as the first three digits of a six-digit code on the underside—in centimeters!) According to a Meinl spokesman, the company doesn't want to create any sort of pre-conception about any given cymbal by labeling it. They feel that buyers should be more interested in what a cymbal *sounds* like than what its name is. Personally I think this is going to be a marketing problem, because most drummers I know approach the purchase of a cymbal with some sort of idea in mind: "I'm looking for something like a 16" or 17" thin to medium-thin crash." And while they should certainly keep their mind and their options open, they generally find it helpful to have the selection field narrowed down a *little*. Model designations help to accomplish this.

In addition, many drummers don't have the luxury of being able to play a cymbal before they purchase it. Many have to order their cymbals, and the only means they have to make an educated selection is the model designation.

Meinl does separate and identify the various *Custom Cymbal Shop* models in their catalog and price list. So it *is* possible to identify the various models in the store—*if* you have a catalog or price list in hand. But actually labeling the cymbals according to their size and model would make it much easier for customers to understand—and appreciate—the variety of the line.

Once I learned how to identify the model lines by their features (bell shape, hammering, lathing, etc.), I began to get a handle on the acoustic characteristics of each. In splashes, the *Fusion* models produced the lightest sound and quickest decay, while the *Basic* models were more powerful, with a fuller range of overtones. *Rock* models were heavy, loud, and penetrating.

Among the crashes, several of the *Fusion* models (notably 15" to 17" models with a Brilliant finish) produced a fairly quick, glassy response. Although we weren't sent any (and Meinl's catalog doesn't show them), I was informed as we went to press with this review that crashes with the *Champagne '64* finish are available, and would be the thinnest and quickest crashes in the *Custom Cymbal Shop* series. I'm sorry I missed them.

As the weight and bell size increased through the *Basic* and *Rock* crash models, the responsiveness was reduced while the volume increased. Crashes of 16" and larger in those two lines were offered in both standard and "heavy" weights. But even the *Basic* models in the standard weight responded best when struck forcefully (making me a little skeptical about this being an "all-purpose" line), while *all* of the *Rock* models were definitely designed for high-impact situations. Under those conditions, mind you, the cymbals spoke with clarity, and had lots of excellent sustain. I particularly liked the 18" *Rock* model in regular finish for the way it exploded into a powerful, penetrating shimmer.

WHAT'S HOT

- ***N12*** **nickel-silver student models offer distinctive, musical sounds at affordable prices**
- ***Classics*** **cymbals are clear, bright, and penetrating, and offer good value**
- ***Custom Cymbal Shop*** **series provides tremendous variety of cymbal models, features, and finishes, resulting in a wide choice of sounds**

WHAT'S NOT

- **acoustic performance of *Marathon M38 Brass* cymbals would likely not inspire beginning drummers**
- **both *Classics* and *Custom Cymbal Shop* lines lack thin models in virtually all categories**
- ***Custom Cymbal Shop*** **cymbals have no size or model identification**

The size range of *Custom Cymbal Shop* Chinas is extensive: 14" to 20" in one-inch increments. Several of the *MD* editors expressed their admiration for the sound of these cymbals. The smaller sizes produced sharp, penetrating barks that would be excellent for punctuating rapid-fire drum passages, while the larger sizes could either create a roaring, washy ride sound or an absolutely bombastic crash. I wouldn't say these cymbals sound as "thin and trashy" as some China cymbals can. But if you like a China that packs a metallic wallop, these babies fit the bill.

Then there are the *Bells*. There are an impressive fifty-six different models (percussionists take note!), ranging in size from a 5" model that is little more than a dome-shaped saucer, through 6" and

These flat rides are among the extremely special *One Of A Kind* models within the *Custom Cymbal Shop* range.

7" sizes, to an 8" model that looks like a small WWI doughboy helmet. They come in three pitch ranges: low, medium, and high. Thick and heavy, they produce sharp, piercing tones that are either "pure and musical" or "clangy and obnoxious," depending on your point of view. (Our 8" Brilliant high model had a distinctive buzz/whine along with its ring.) One thing's for sure—you can't miss their sound. Bells with a Brilliant finish tended to be "ringier" than those with the *Champagne '64* finish, which were a little dryer and produced more stick "clack" along with their "clank."

Sizzle Bells are regular *Bells* fitted with rivets. The rivets add a sibilant "hiss" to the ring of the bell, and can be very nice when allowed to sustain on their own. But hitting an 8" *Sizzle Bell* twice in rapid succession sets up a cacophony that would stampede buffalo.

There's a lot of tonal variety among the *Custom Cymbal Shop* hi-hats, owing to the variety of models and finishes. Three models *(Basic, Fusion,* and *Rock)* in the three available finishes, in three sizes (12", 13", and 14", with a *Soundwave* bottom available in the 14" size), offer a lot of choices. *Fusion* models are quick, *Basic* models are full-bodied and moderately responsive, and *Rock* models are heavy and loud. Within those parameters, regular-finish models have the most high end, Brilliant models have a mellower tone while retaining some shimmer, and *Champagne '64* models have the driest stick sound. You can mix and match top and bottom cymbals to suit your own needs. (I tested the hi-hats in matched pairs.)

Owing to their weight, all of the hi-hat combos had a good "chick" sound, with the nod going (understandably) to the 14" models. The addition of a *Soundwave* bottom eliminated any airlock and made for a good, consistent splash capability. But the limited metal-to-metal contact also took some of the "meat" out of the "chick" sound. Closed-hat funk or rock patterns were solid and penetrating.

Jazz-type open/closed ride patterns were another matter. As with the splash cymbals, the one thing lacking in the *Custom Cymbal Shop* hi-hats was delicacy. Even with the 12" *Fusion* model, the cymbals were relatively thick. The company says that the top cymbal is medium-thin while the bottom is medium-heavy, for a "crisp, dark sound." I'll go along with crisp, but I didn't find the stick sound of the top cymbal to be dark—even in the *Champagne '64* finish. (It was *dry,* but not *dark).* A dark sound tends to be produced by a thin cymbal, and none of the *Custom Cymbal Shop* hi-hats were anywhere near thin. Even calling the *Fusion* hi-hat top cymbal "medium-thin" is stretching a point in my estimation. As a result, I think that these hi-hats might have limited appeal to jazz drummers or other players who want more subtlety than volume from their hi-hats.

Rides are as personal as snare drums, and drummers rarely agree on what makes a great ride-cymbal sound. This area is one in which the *Custom Cymbal Shop* shines. You get *lots* of choices. You want loud and clangy? Our 22" *Rock* regular finish was a killer. You want dry, with a clicky stick sound? The 20" *Dark* ride in *Champagne '64* fills that bill. And you say you like something that's a little warm and not too penetrating? Try a 20" medium-thin *Fusion* ride.

I liked quite a few of the Meinl rides. But yet again, the line didn't have anything I would consider *thin.* Why is this important? Because thin is what produces that "vintage," "traditional," or "classic" sound that is currently so much in vogue. Thin is also what allows a ride cymbal to be responsive at lower impact, and thus applicable for lower-volume situations.

Now, in point of fact Meinl does have a line of rides for low-volume applications: a bevy of flat rides. At least, they sent *us* a bevy of them. They aren't shown in their catalog or their price list. But this might be because they fall into the category of *One OfA Kind* models. Each of these cymbals is said to be so unusual in its acoustic personality (as a result of meticulous hand-crafting) that there is no other cymbal like it—period. Although *One OfA Kind* versions of almost all *Custom Cymbal Shop* models are available (in limited quantities, naturally, and 15% higher in price), the only ones we received were the flat rides. They ranged from 18" (with and without rivets) to 22" in size, with an interesting variety of lathing and finish treatments. As a result, they varied in pitch and tonality quite a bit. But they all had the flat-ride characteristic of being virtually all stick impact sound and follow-up shimmer (albeit a *dry* shimmer). There was no real "ring" and very little sustain. As with other special-purpose cymbals, their musical appeal would be a matter of personal taste, but they certainly met all criteria for cymbals of this type.

There is another aspect of *One Of A Kind* cymbals that might appeal to certain drummers: the opportunity to order *truly* custom-made cymbals created to their specifications. I'm told by Meinl that virtually any cymbal can be made to order, based on a customer's description. The cost would be 15% over the cost of a comparable "standard" *Custom Cymbal Shop* model. So if you wanted a 23½" ride in a *Fusion* weight, with a *Rock* bell, finished half in Brilliant and half in *Champagne '64,* you could have it. It's an impressive and admirable option for Meinl to be offering.

Prices for "standard" *Custom Cymbal Shop* cymbals are shown below, per model. (Not all sizes are available in all models.)
Splashes: 6" $128; 7" $136; 8" $144; 9" $152; 10" $160; 12" $176.
Bells and *Sizzle Bells: 5"* through 8" $105.
Hi-hats (priced per individual cymbal, same price for top or bottom, including *Soundwave* bottom): 12" $184; 13" $200; 14" $224.
Crashes and Chinas: 14" $264; 15" $288; 16" $320; 17" $344; 18" $368; 19" $392; 20" $416.
Rides: 19" $393; 20" $416; 21" $464; 22" $488; 24" $536; 26" $584.

Classics

The name of Meinl's newest professional series may be a bit misleading. In today's cymbal market, terms like "classic," "traditional," and "vintage" have come to represent a cymbal that has a certain "period" sound, loosely dating back to somewhere between the 1930s and the 1960s. This is not the case with Meinl's *Classics.*

Meinl is using the name *Classics* to promote the fact that these cymbals are made in the classic *manner,* cast from bronze alloy, and then carefully crafted from that point into a finished cymbal. According to Meinl's catalog, Egypt was "the first culture to bring bronze casting to its perfection." In homage to this historicity, *Classics* cymbals carry the Egyptian Utchat Eye as their logo design.

As opposed to having some sort of "classic" (read: historic) sound, Meinl's *Classics* are intended to be "all-purpose cymbals

The *Classics* series is touted as an all-purpose line.

with a contemporary sound: clear and defined." As such they're intended to compete head-to-head with the "mainstream" lines of other major manufacturers. With one reservation I'll discuss later, I think they pull this off quite well in terms of musicality. And they're priced quite a bit *lower* than the competition, which is a real plus in terms of economy.

The line consists of 8", 10", and 12" splashes, 14" and 15" medium crashes, 16", 17", and 18" medium and *Powerful* crashes, 13" medium hi-hats in regular and *Soundwave* styles, 14" medium and *Powerful* hi-hats in regular and *Soundwave* styles, 20" medium and *Powerful* rides, a 21" medium ride, 16" and 18" Chinas, and 8" *Bells* in low, medium, and *Powerful* styles (and available with rivets as *Sizzle Bells).*

Because our test cymbals were sent from two different sources, it happened that some models were duplicated. (We received two each of the 10" splashes, 16" medium crashes, 17" *Powerful* crashes, and 20" *Powerful* rides.) This gave me the opportunity to compare more than one example of a given model. Over the years there's been some debate about whether European-made cymbals (famous for their consistency from cymbal to cymbal within any given size and model) are better or worse than cymbals made elsewhere. Some drummers value this consistency, others prefer individuality from cymbal to cymbal. I found that there was a distinctly different pitch between each of the duplicate cymbals we received. Yet the overall character and projection were indeed very consistent between them. So in a sense the cymbals were both consistent *and* individual! The 16" medium crashes were among my favorites in this test group, and I could easily see myself taking advantage of their pitch difference to use *both* of them—one on each side of my kit.

Overall, I enjoyed the sound of the *Classics.* They were clean, cutting, and generally bright. These qualities were especially pleasant in the 21" medium ride, and in both the 16" and 18" Chinas. The crashes had lots of explosion and shimmer. Interestingly, though, several of them had fairly low pitches, which kept them from being overly brash or abrasive.

The hi-hats were typical of medium- to heavy-weight cymbals: good "chick" sound, bright stick sound when played partly or fully closed, a bit "gongy" when played in a standard jazz-ride pattern. The scalloped-edge *Soundwave* versions were good at eliminating airlock, but sacrificed a certain "fullness" in the "chick" sound as a result of the reduced metal-to-metal contact that this design provides.

The unique *Bell* cymbals offered penetrating tones in three different pitch ranges (low, medium, and *Powerful* [high]). This sort of sound is limited in its application, of course. But with today's interest in esoteric percussion "colors," it's a nice option to have. The riveted *Sizzle Bell* offers yet another effect: a nice little sizzle sound on top of the bell's tone. I wouldn't want to really wallop this instrument; I'd prefer to stroke it with a brush or use a mallet to just get the rivets moving, and let the more subtle tones be heard.

I spoke earlier of a reservation that I had about the *Classics* line. All of its models come in either medium or *Powerful* weights (or both). Even the splashes tend to be of medium weight, although they aren't labeled as such. As a result, the cymbals respond best to moderate-to-heavy impact, and they produce medium-loud to very loud results. If a line is to be considered "all-purpose," it should include some thinner, lighter-weight cymbals that don't require as much impact to produce their optimum sounds. I could happily use most of the *Classics* on any sort of stage gig where volume was an asset. But I'd be hesitant to use them on a jazz or lounge gig, as my only cymbals for recording, or in any situation where moderation and control were the order of the day.

Prices for the *Classics* series are as follows: 8" splash $64; 10" splash $87; 12" splash $92; 8" *Bell* (all weights) $92 ($97 with rivets); 13" medium hi-hats $195 per pair; 13" *Soundwave* hi-hats $249; 14" medium or *Powerful* hi-hats $229; 14" medium or *Powerful Soundwave* hi-hats $289; 14" medium crash $115; 15" medium crash $135; 16" medium or *Powerful* crash and 16" China $160; 17" medium or *Powerful* crash $180; 18" medium or *Powerful* crash and 18" China $195; 20" medium or *Powerful* ride $240; 21" medium ride $285.

The Meinl price list I received includes an interesting-looking group of models designated *XL,* which were neither in the catalog nor in our test group. They are a group of in-between sizes that includes a 20½" *Powerful* ride, and 14½", 15½", 16½", and 17½" medium crashes. With their extra half-inch of metal they should offer a little more power and sustain than their next-lower whole-number equivalent, yet they're priced the same. That's a nice bonus.

Marathon Student Range

Budget is an important factor when considering instruments for a new player. After all, it may not be certain that Junior is into drumming for the "long haul." Until that determination is made, it's rea-

sonable to avoid making a major investment in equipment. On the other hand, musical inspiration and gratification are also important factors to a student's progress—and, in fact, to the encouragement of the very dedication we hope Junior will develop. With all that in mind, it's important that Junior's first cymbals be both affordable *and* acoustically viable.

Meinl's *Marathon M38 Brass* line is more complete in terms of models than any brass cymbal series I've previously encountered. The finish work, in terms of smooth edges and attractive appearance, is also much better than that of many other beginner brands. But the cymbals just don't have the physical makeup to create anything approaching a musical sound. This is no reflection on Meinl's manufacturing quality: Brass cymbals in general tend to be little more than practice targets. It's been a long time since 7 was a student, but I remember having a brass cymbal when I started. I also remember the frustration I felt every time I hit it.

The *M38* splashes and crashes were gongy, with a very dull explosion and *no* sustain. The ride was dull and flat-sounding, with an unplayable bell. The hi-hats were platey, with a dull stick sound and not much in the way of a closing "chick." And the China model was thick and gongy, without the explosive wash that characterizes a China cymbal.

The performance of the *M38 Brass* cymbals might be understandable (and acceptable) if there were more of a price difference between them and the next-higher *N12 Nickel Silver* series. But that isn't the case. The total price for the entire *N12* line (identical to the *M38* series but for the lack of 13" hi-hats) is only $96 higher than the total price of the brass series. Individual cymbals are generally about $10 different in price. But the *musical* difference is tremendous!

I've reviewed nickel-silver cymbals in the past, and I've always been amazed at the distinctive acoustic quality provided by this alloy. It isn't anything like that of "professional" cymbals, to be sure. But it is certainly musical. Among our test group of *N12s,* the splashes were bright and explosive (although they did have a bit of underlying gonginess). The crashes were powerful, with lots of sustain. Reasonably thick, their pitches were fairly high, and their explosiveness was impressive (especially at this price range). There weren't any thin, subtle crashes, but considering the target market for this line, this is understandable.

The *N12* ride was moderately deep in pitch, with good sustain and a very usable bell. The 14" hi-hats provided a respectable "chick" sound and better-than-decent stick response. And the China in this series was an absolute *killer*—incredibly loud and brash. (I know some rock drummers who'd love to have this much projection from a China at *any* price.)

I've rarely recommended one complete model line over another within any company's product range. But in this case, I'd say that if you're considering the purchase of starter cymbals for a young drummer, the investment of the very few extra dollars necessary to step up from the *M38 Brass* to the *N12 Nickel Silver* cymbals would unquestionably be returned several fold in terms of player motiva-

Meinl's *Marathon* student cymbals—*M38 Brass* (top right), *N12 Nickel-Silver (left),* and *B18 Bronze* (right)—are available individually or in pre-packs with free cymbal bags.

tion. The price breakdown is as follows (first figure for *M38,* second figure for *N12):* 10" *Hype Splash* $42/$52; 12" *Hype Splash* $44/$58; 13" *Groove Hats (M38 Brass* only) $98 per pair; 14" *Groove Hats* $104/$124 per pair; 14" *Mega Crash* $52/$62; 16" *Mega Crash* $80/$88; 18" *Mega Crash* $98/$108; 18" *Fat China* $98/$108; 20" *Cool Ride* $116/$130. Three different pre-pack sets are available for each line. Each pre-pack comes in a very nice Meinl cymbal bag as a free bonus.

The top rung of Meinl's student-range ladder is held by the *B18 Bronze* series. Bronze is the most familiar alloy used for making cymbals, so it's not surprising that the *B18* cymbals have the most familiar-sounding performance characteristics. The splashes had a nice lightness to them, with very little underlying clang. The crashes weren't as brash as those in the *N12* series; they had a fuller range of tonality, and thus might prove more versatile for a young drummer starting to "play out." The hi-hats were likewise a bit less harsh than their nickel-silver cousins, with a mellower quality to the stick response and yet a little better "chick" sound when closed. The 13" models were nice and quick; the 14" versions had more body.

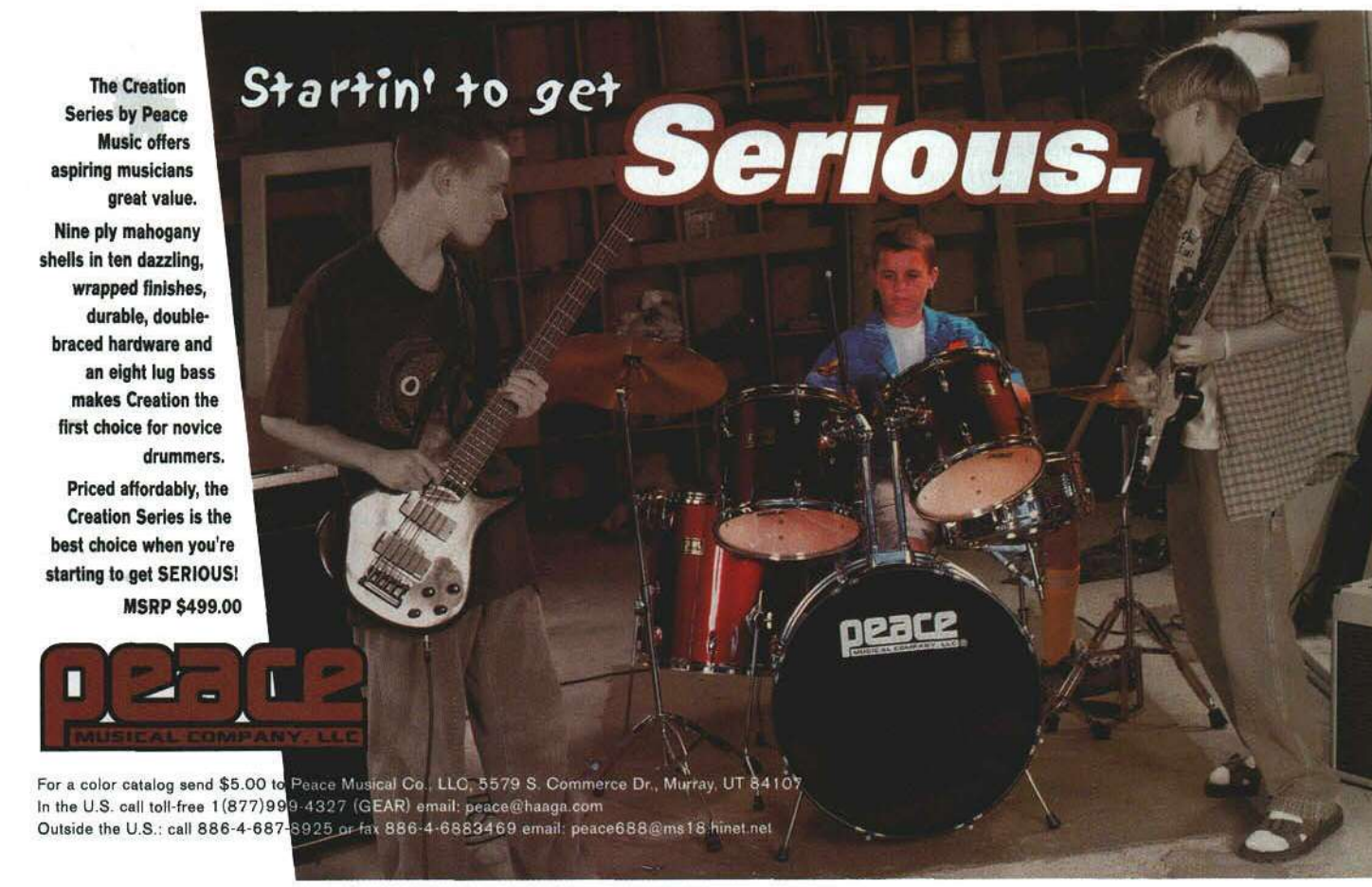
The *B18* China was a little darker and mellower than the nickel-silver model—unquestionably more musical, but a lot less authoritative. The *B18* ride was dark and moderately low in pitch, with no build-up when ridden hard and fast, and with a very nice bell.

The *B18 Bronze* series could serve very respectably on a young drummer's first "gigging set." The cymbals would be outstanding in the practice room, where their level of musicality should provide lots of inspiration for an aspiring student—without bankrupting the proud parents. Here's their price range: 10" *Hype Splash* $54; 12" *Hype Splash* $66; 13" *Groove Hats* $126 per pair; 14" *Groove Hats* $142 per pair; 14" *Mega Crash* $71; 16" *Mega Crash* $98; 18" *Mega Crash* $118; 18" *Fat China* $118; 20" *Cool Ride* $138. Pre-pack sets with cymbal bags are also available in this series.

Conclusion

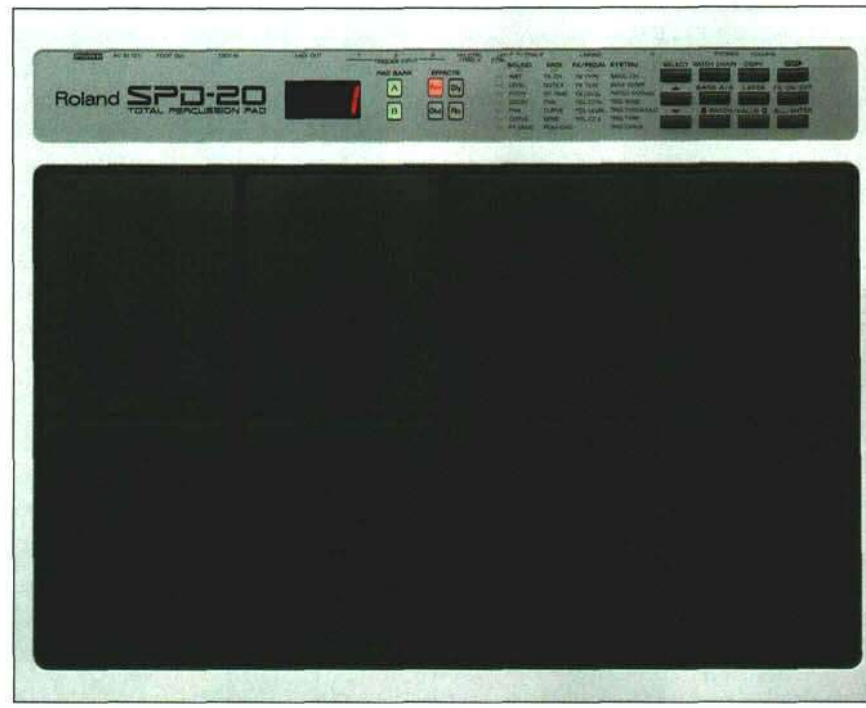
With the exception of the *Marathon M38 Brass* series, I generally had a high opinion of all of the Meinl cymbals I tested. There's no question that the company is making high-quality products—some of which are quite innovative. As I've stated, my major problems with the professional *Classics* and *Custom Cymbal Shop* lines had to do with the lack of genuinely thin models, and the difficulty of identifying the size and model type within our test group.

Two weeks after I completed my testing I heard from the folks at Meinl. They informed me that thinner *Classics* and *Custom Cymbal Shop* cymbals are currently in production, and that future *Custom Cymbal Shop* models will, in fact, carry size indications (in inches!) and model designations. As we went to press, we were told that a new catalog reflecting these changes would be forthcoming within a few weeks.



Roland SPD-20 Total Percussion Pad

by Rich Watson



Roland's updated *Total Percussion Pad*sports a familiar face, but new & improved "guts." (And for such a small package, this puppy has a lot of guts.)

Sixth-generation descendent of the original *Octapad* (the third that includes sounds), Roland's new *SPD-20 Total Percussion Pad,* like electronic percussion in general, has come a long way since then. While its design and many of its features have not changed from those of its most recent ancestor—the *SPD-11,* reviewed in the July '94 issue of *MD*—the *SPD-20* includes several significant upgrades that may interest drummers seeking a lot of sound potential in a small, hassle-free package. So to start, let's take a look at...

What's New

The most obvious area in which the *SPD-20* has leapt well ahead is its sound palette. Going a long way toward justifying the name *"Total Percussion Pad"* it boasts *700* sounds. (The *SPD-11* offered *255.)* They include 50 kicks, 86 snares, 40 toms, 50 hi-hats, 36 crash/ride/Chinese/splash/etc. cymbals, 78 Brazilian/Afro-Cuban percussion, 33 Indian percussion, 37 African/Middle East percussion, 51 Japanese/Korean/Chinese/Southeast Asia percussion, 24 orchestral percussion, 59 melodic instruments, 16 analog percussion, 43 "dance" sounds, 46 artificial sound effects, 31 natural/human voice sounds, and 20 ambience/reversed sounds. (You can breathe now.) About 250 were inherited from the *SPD-11,* but that still leaves a ton that are new to the *-20.*

The *SPD-20* stores an impressive ninety-nine Patches, up from the *-11*'s sixty-four. Each Patch consists of sound parameters—instrument, level, pitch, decay, pan, velocity curve, and effect send—for each onboard pad and external trigger, plus effect type, MIDI data, and control pedal options. Up to sixteen Patches can be arranged into a Chain, and the *SPD-20* will store up to eight Chains, four more than the *SPD-11.*

Among the *SPD-20*'s new sounds are numerous rhythm and melodic Loops, melodic instrument drones, string, brass, and choir notes/chords, etc. This new feature provides additional expressive control and creative/jamming possibilities not available on the *SPD-11.*

Admirably, Roland has included provisions for training the *SPD-20* to "read" different trigger types and the disparate waveforms produced by different triggered acoustic drums (kick, snare, tom, and floor tom), which can be a tricky proposition at best. Also, two of the trigger inputs have been attenuated to accept *PD-120* pads, the dual-trigger, mesh-head pads introduced with Roland's *V-Drums.*

Call Of The Wild

Among electronic percussion manufacturers, no one has a true monopoly on great sounds, but in my view Roland really has their, *er,* samples together. The *SPD-20's* "magnificent seven hundred" list probably requires a slight qualification: There are not actually seven hundred totally distinct sounds; some are manipulated versions of a shared raw sample that reflect different timbres pro-

duced at different dynamics, such as "Loose Snare Soft" and "Loose Snare Hard." In some cases, numerous sounds are "built" from the same foundation. Sounds can be combined with the Layer function, which facilitates dynamic switching or cross-fading of two sounds with a choice of numerous velocity curves. Non-related sounds can be layered to cool effect as well.

The *SPD-20* offers plenty of really nice basic kit drum samples, including many more cymbals than the *SPD-11,* which, in my view, was pretty lean in the brass. However, much of its growth is evident in the specialized and exotic percussion and melodic instrument sounds. This emphasis, along with the *SPD's* non-kit layout and feel, reinforces what I would guess is its long suit: augmenting a traditional acoustic, or even electronic drumset, as opposed to replacing it.

Some of the sounds, such as tropical bird calls and grunts of unidentified quadrupeds, are (literally) wild enough that you'll want to use them sparingly (unless you're doing sound cues for *Animal Planet).* But the bulk of even the more exotic samples are eminently usable, especially in light of the increasing regularity with which instruments from other cultures and the formerly proprietary sonic vocabulary of the hip-hop/dance scene are sneaking into mainstream American pop. So in addition to being "just" a fun creative/practice tool, the *SPD-20's* broad, rich palette could help to keep you "current" and commercially viable for both recording and live-performance gigging.

Individual sounds can be modified by adjusting their volume, pitch, decay, and pan. They can also be enhanced by adding a choice of twenty-five digital effects and effect combinations. These include numerous types of reverb, delay, chorus, and flange, and combinations thereof.

Haven't We Met...?

Beyond the sonic explosion noted above, Roland has pumped up the *SPD-20* a bit inside, but on the surface it is virtually identical to its predecessor. Its white plastic body is 17½" wide x 14" high x 3" (maximum) deep. A slight back-to-front slope provides a comfortable playing angle. Each of its eight pads is approximately 3 3/4" wide x 4 1/2" high. Four rubber feet facilitate secure playing on a tabletop. Alternately, it can be mounted on a cymbal stand, etc., with the optional *APC-33* clamp set.

Rear panel connections include a 12-volt AC adapter jack (for the dreaded wall wart) with a power switch and cord hook, MIDI In and Out, a ¼" footswitch jack, four 1/4" stereo inputs (one of which can be switched to accommodate a hi-hat control device) for external triggers. A single volume knob controls output level to the ¼" left (mono), right, and headphone jacks.

The unit's control panel features a three-character patch-number/parameter-value display, active pad bank and effect indicators, and twelve buttons that access and adjust the *SPD-20's* functions.

The most obvious use for the footswitch jack is to change patches with a pedal. A single footswitch moves forward one patch at a time. By using a special "y" cable with two mono ¼" plugs to a stereo ¼ plug and two footswitches (both available from Roland at additional cost), you can "step" forward or backward through the patches. The footswitch can also be used to send a "hold" message to external MIDI devices, and/or to the *SPD-20's* own Loops.

WHAT'S HOT
- great selection of sounds
- very easy to use

One surprising carryover from the *SPD-11* is fourteen-note polyphony, which is actually cut to a maximum of seven notes when the Layer function is engaged. Many drum modules and synth makers (including Roland with other products) have opted to expand in this area to eliminate the possibility of long samples being clipped off, or of notes being delayed, when the polyphony ceiling is reached. I've had this happen on other modules when combining a busy four-limb pattern containing numerous samples of longer duration, especially when the module is also processing an internal loop or a sequence sent via MIDI. Roland percussion product manager Steve Fisher explains that the polyphony wasn't increased because the *SPD-20* doesn't have many long-sustaining sounds, and points out that the company hasn't received any complaints. Further, his own extensive testing turned up no problems. Even when I tried to overload it by playing simultaneous or immediately consecutive long samples, it didn't choke, so it appears my concerns were unfounded.

Your Pad(s) Or Theirs

The *SPD-20's* eight rubber pads are on the firm and bouncy side, but again, because it doesn't pretend to simulate an acoustic kit in configuration, this dissimilarity in feel didn't bother me. Even at maximum sensitivity and minimum threshold settings, the pads didn't detect ultra-soft playing (again, an unlikely necessity given the instrument's probable application), but the software's dynamic tracking was smooth and reliable.

As with the onboard pads, the external trigger inputs' sensitivity can be customized to complement individual players' personal drumming styles. With Roland's *PD-7* and *PD-9* dual-send pads, the *SPD-20* facilitates accessing a different sound by playing rimshots, and choking a sound (such as a cymbal) by grabbing the pad's edge. The rimshot function is also possible with *PD-120* pads in inputs 1 and 2.

Trigger input four can be switched to operate as a continuous controller input, and the *SPD-20* works great with Roland's *FD-7* hi-hat pedal. It will also accommodate simple footswitches for basic open/closed/pedal sound selection, sacrificing the authentic "half-open" hi-hat capabilities with the *FD-7.* The *FD-7* (or similar pedal) can alternately be set to control effects send and pitch change, or to send MIDI control information to external MIDI devices.

No Degree Required

Almost everything about the *SPD-20's* operation is easy: Except for sound reinforcement (P.A.), a stand, and a few *optional* pedals and pads, it's self contained. Appropriately, Roland made its manual pretty much idiot-proof (I say this with considerable authority) and even its finer-level programming a snap. All editing is done via a twelve-button keypad, and all parameters are permanently listed in four columns that pertain to four logically organized parameter groups: Sound, MIDI, Effects/Pedal, and System. This sys-

INVISIBLE

HIGH QUALITY
Internal Drum Mic
"ONE SIZE FITS ALL"
Endorsed by
Andy Gangadeen
(Spice Girls Tour Drummer)
Made in Germany

Pat. Pending
all rights reserved

Also available:
CM Condensator Mic, clips on tension hoop !

Technical
Dynamic capsule
40~18.000 Hertz
Housing: Aluminium
Prof. Neutrik™ XLR
Shockmount Bracket

SIB SYSTEMS
Big Bang Distribution, 9420 Reseda Blvd, Suite 350
NORTHRIDGE CA 91324, Ph. 800-547-6401
www.sib-drumsystems.com / email: sibdrum@aol.com
SIB * Zum Claashäuschen 39 * D51381 Leverkusen,Germany

tern eliminates the nested menu system found on some modules that some drummers find confusing.

There is a small light (LED) above each parameter column and another to the left of each row. In the edit mode, the selected parameter is indicated by the implied point of intersection of the two lit LEDs. Because the parameter names are small and not illuminated, they don't facilitate editing on a darkened stage. Presumably though, most editing would be done in a well-lit, pre-performance setting. Visual information that *is* critical at the gig—the number of the selected patch—is displayed on the large, bright, three-character read-out. Also, each Patch's selected pad bank (A or A and B) is illuminated, as is any active effect group.

Beaucoup Beat For A Song

While the *SPD-20* could clearly handle casual work—weddings, early-stage rehearsals, and such—for most of us drummers, it won't, all by itself, become our main instrument. That's not its gig. But for those seeking to expand their music-making capabilities, its smart MIDI interface, its multiple playing surfaces, and especially its *huge* reservoir of high-quality sounds provide about as big a bang for your drumkit add-on buck ($895 retail—about the same as the *SPD-11)* as you're likely to find. The fact that it's compact, convenient, and easy to use is just icing. Along with Roland's reputation for quality, the *SPD-20* conies with a limited warranty covering labor for ninety days and parts for one year.

the SPEED of Sound

THE Duallist
Manufactured by the Mac Robert Corp.1-800-485-2927
www.theduallist.com u.k. +44 (0) 1294 316552
© 1998 Oliver & Staley Marketing Communications

Worldwide Patents Pending

Pro-Mark's Collector's Edition CD, Volume II

FREE with ANY Pro-Mark Purchase!

VOLUME II

PHIL COLLINS
HIP PICKLES
ELVIN JONES
DAVE MATTACKS
MARCO MINNEMANN
JOHN MOLO
PAUL WERTICO

Hurry! Supplies are limited.

A limited supply of Volume I is still available

CHARLIE ADAMS
JIMMY DeGRASSO
DAVE LOMBARDO
HERMAN MATTHEWS
STEPHEN PERKINS
MIKE PORTNOY

Collect Both!

pro-mark
Our reputation is in your hands ®

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525 • HOTLINE: 1-800-233-5250
E-mail: info@promark-stix.com • WEB SITE: http://www.promark-stix.com

*Limit one CD with qualifying purchase of Pro-Mark merchandise at participating retailers.

david silveria

A Different Approach to Family Values

KORN

(a) MTB30 rack clamp
(b) MTH900 modular tom mount
(c) CA30 boom cymbal attachment

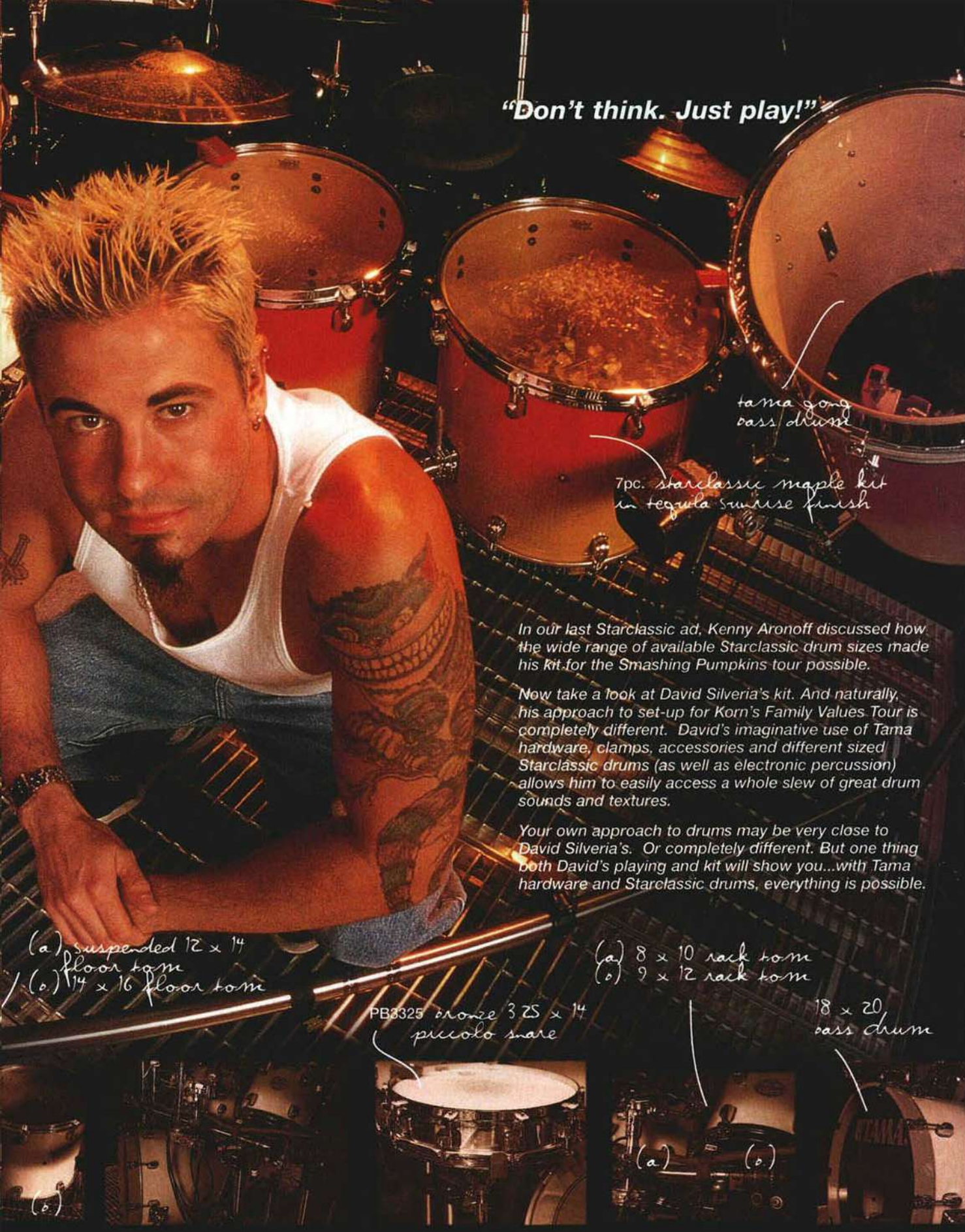
MTB30 floor tom bracket with built-in memory lock

customized tama power tower rack

HH95CH cable hat
HH905 new iron cobra hi hat
HP900FTW new iron cobra strap double pedal

fuzzy cup holder

Check out David's Starclassic Maple kit on the new Korn album, *FOLLOW THE LEADER*, and Korn's *FAMILY VALUES TOUR* in October and November '98.



In our last Starclassic ad, Kenny Aronoff discussed how the wide range of available Starclassic drum sizes made his kit for the Smashing Pumpkins tour possible.

Now take a look at David Silveria's kit. And naturally, his approach to set-up for Korn's Family Values Tour is completely different. David's imaginative use of Tama hardware, clamps, accessories and different sized Starclassic drums (as well as electronic percussion) allows him to easily access a whole slew of great drum sounds and textures.

Your own approach to drums may be very close to David Silveria's. Or completely different. But one thing both David's playing and kit will show you...with Tama hardware and Starclassic drums, everything is possible.

For a full color catalogue on Tama Drums and Hardware, send $3.00 to: TAMA dept. MDD51, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. Visit our website at www.tama.com

TAMA

drums
dw

PETER CRISS

DRUMMER REBORN

BY ROBYN FLANS

PHOTOS BY MORRISON + WULFFRAAT

I first met Peter Criss at an Academy Of Country Music golf tournament after-party as he was about to meet Garth Brooks, the host of the event. It seems like an odd combination. What could Garth Brooks and Peter Criss possibly have in common? But Brooks, one of the biggest superstars of our generation, has made it very clear that one of *his* primary musical influences growing up was KISS. It's no surprise that Brooks has received many awards for his live performances, for he learned the how-tos from the masters—KISS.

Interestingly enough, Criss's favorite movie of all time is *It's A Wonderful Life,* which asks the question, What would have happened if I'd never been born? There's no need for Criss to ask himself that question—or to ever wonder whether or not he and KISS have made an indelible impact.

Since KISS burst onto the scene in 1974, they have epitomized entertainment. Their makeup, costumes, and outrageous antics comprised a theatrical element that fans adored and even emulated. Although their first three releases—*Kiss* (1974), *Hotter Than Hell* (1974), and *Dressed To Kill* (1975)—only attained gold status, it was obvious where their strength lay when their first live record, *Alive* (1975), sold four times platinum and created a momentum for the albums that followed. 1976's *Destroyer,* for instance, went triple platinum.

On record or in concert, though, one thing has always been consistent—KISS stands for rock 'n' roll at its bawdiest. It doesn't get much better than "Do You Love Me," "Strutter," and "Rock And Roll All Night," although ironically their only big commercial radio hit was Criss's ballad, "Beth."

Peter Criss—born Peter George Criscuola—is a true rock 'n' roll survivor. The Brooklyn-bred drummer, whose affinity for jazz prompted him to seek out Gene Krupa as a youth, ran an ad in *Rolling Stone* that changed his life when bassist Gene Simmons and guitarist Paul Stanley decided to respond. The magic they made when they first played together, along with lead guitarist Ace Frehley, was undeniable, and it never ceased to transmit to their audiences. Soon they were rich and famous. But the flip side of success was the lure of the much publicized demons: the abundant drugs and reckless lifestyle. Criss got caught up in it and admits that it contributed to the differences that caused his split from the band. Before the break, though, in 1978, each member released a solo project, and *Peter Criss Solo* went platinum. He also recorded the successful 1979 band album, *Dynasty,* but found himself out of the picture before the group released *Unmasked* the following year. Criss continued down the solo trail, though, and that same year released *Out Of Control.* It was a hard road, though. *Let Me Rock You,* in 1982, was only released in Europe, and the next release, *Criss Cat #1,* wouldn't come out until 1994. These were not the easiest of years for the drummer, but they were definitely character-building times. Criss isn't likely to take success for granted again.

Criss is thrilled that 1996 found the four original members of KISS ready to reunite, and that the group was capable of creating new music. He is proud of *Psycho Circus,* their new release, because he knows the group is not just riding on its past. The four members are feeling exhilarated with the potential of the band. And there are huge projects happening for them—a movie called *Detroit Rock City* with New Line Productions, the TV show *Millennium,* and the construction of a KISS car!

Physically, Peter is in better shape than ever before, and his sense of humor—evident throughout our conversation—is intact, as he pokes fun at the band and their image. "For a bunch of old guys, we're doing pretty good," he says with a laugh. "I don't need my *Geritol.* I even like a lot of the music of today," he adds. "I really like Rage Against The Machine, Pearl Jam, and even Marilyn Manson. I may not want to play that music or be in that situation—but hey, we *started* it. Who am I to say, 'Hey, you look weird.' We were every mother's nightmare. It used to be, 'Hide your daughters, KISS is coming to town,' so I can't say anything is strange. When you start saying it's too loud, you're too old. But let me tell you, it's *still* not loud enough for me."

Besides the reunion with his KISS bandmates, what has also made a big difference in Criss's life is GiGi, a woman he met during the band's '96 concert tour. They married last May and moved to a quiet section of New Jersey, where Criss is building a recording studio. Aside from helping to ground Peter, GiGi has awakened his spiritual side. "I have real friends around me now," he says. "I've known the guys in black and I've known the guys in white. I got a lot of good guys in white in my corner now and the best one is God. That's really what brought me back. I talk to him a lot. We get along great, and He's given me a wonderful life."

RF: This new album definitely sounds like KISS, but it has some other influences.

PC: I think some of that may be [producer] Bruce Fairbairn. We figured we needed some kind of referee since we hadn't been in the studio in so many years. We needed someone who could call the shots and say, "This is cool" or "This isn't cool." We wanted someone to take control because all of us always want it our way.

I loved working with [former producer] Bob Ezrin, who did the epitome of KISS albums, *Destroyer*—my favorite—and that was the direction we wanted to go in for *Psycho Circus.* People are comparing it to *Destroyer,* but I actually think we've become a little more tasteful. I think we're better musicians today and we get along better. In fact, we get along great. We make fun of ourselves and we're constantly laughing at ourselves.

RF: Why do you think it has finally gotten to that point? Is it just maturity?

PC: Absolutely. We all have kids-even teenagers. The drug scene is way past everybody, and all the "demons," as we call them, are out of our lives. I think that was a big problem: We had to get rid of the egos and the demons.

RF: How was the process of making this record different from the old ones?

PC: On this one, everybody was doing everything—I'd be sitting with a bass guitar, I'd come up with some harmonies, and we were all consistently coming in and out with ideas. Basically there were no rules. We wanted to do whatever it would take to make this work. Bruce called the

shots, but we were very involved and it was a real band effort.

We got back together, the reunion was successful, and we were happy with what came out of it. We got to know each other again, and we stopped bullshitting each other. The honesty was brutal, but it was for the best and it was for our fans. The KISS fans had been waiting a long time for this—seventeen years. We wanted to make sure that everything we did was a group effort. In the old days it was, "You play your part, I'll play mine," but we've come a long way since then.

RF: What track did you do together?

GENE SIMMONS

IN YOUR FACE...ABOUT DRUMMERS

by Robyn Flans

To get a different perspective on Peter Criss—and all of the changes that KISS has been through during its twenty-plus-year career—we tracked down the band's point man/bassist, Gene Simmons. No, he's not spitting blood or breathing fire here; he's just telling it like it is.

RF: Speaking from a bass player's perspective, what does Peter Criss give you onstage?

GS: There is the eternal and perennial argument that the more chops you've got, the better a drummer you make, which has been proven to be *wrong* over and over again. Unfortunately, the Max Roaches and Louie Bellsons of the world will never get their due. The people you'll know about are Ringo Starr, Charlie Watts—and Peter Criss.

The reality is that when you're dealing with rock 'n' roll, which is modern folk music—the stuff that the folks react to, listeners who work from 9 to 5—those people are thinking, "Don't impress me with how many beats per second you can hit a drum, give me something that *moves* me." It's about emotion, and if it's about emotion, virtuosity for its own sake often gets in the way.

This is all a long-winded way of saying that Peter, out of all the drummers who have worked in this band, has the most soul or feeling when he plays. Technically, Peter is in nowhere near the same league of an Eric Singer. Even Eric Carr had more chops than Peter. But clearly there is something intrinsic to what Peter does that has more to do with KISS, in the same way that Charlie Watts does in The Stones or Ringo Starr did in The Beatles. The truth is that Billy

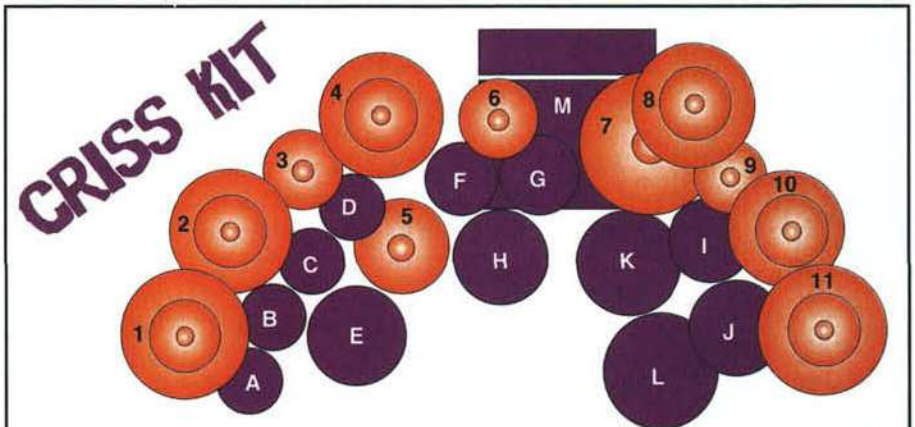
continued on page 72

"When you start saying it's too loud, you're too old. But let me tell you, it's *still* not loud enough for me."

PC: "Into The Void."
RF: Is there one way of recording that is easier for you?
PC: I always thought everything should be done together. But I learned a whole new lesson on this album: You don't have to do everything at the same time. You can do some stuff without the lead guitar player there or without the rhythm guitar player, or even the bass player. Because of that there wasn't as much pressure. Sometimes when we're really on top of each other, I feel the pressure. We really made it easy on ourselves this time.
RF: So all of the previous music was recorded with all of you in the room?
PC: Yes. It was always done that way, but that's a hard way to go about it. We weren't going to do that this time. We had just finished a hundred ninety-eight shows, and everyone was tired.
RF: The drums sound amazing on this record. Can you tell me something about how they were recorded?
PC: My tech, Ed Kanon, talks about triggers, and I still don't quite understand them, but everything is triggered. I only look at them as a way to enhance my sound. They make the sound brighter and bigger. I used to think I was cheating if I was playing with triggers, but I have a different opinion about them now.

I'm a reborn drummer. Everything seems new to me again. I want to play drums now. In fact, I look forward to playing. I had been going through the motions, not really feeling it, but now I can't wait to get behind the drums. And I think part of that is because I consider DWs the best drums ever made. I sat down with John Good from DW and he asked me what I wanted. I told him what I was looking for and they built me the best set of drums I've ever had.
RF: What did you tell him you wanted?
PC: A sound that, even if I didn't tune the drums perfectly, was still awesome. I think their sound is evident on the record, even on the tunes that did incorporate the triggers. The drums just cut through. I have never played a set this great, and they make me play better. I guess if you get a better instrument, you play better.

When I was a kid, I had one pair of sticks, and I made them last by putting a lot of gaffer's tape on them. I had to do it because that's all I could afford. If there was a crack in one of my cymbals, I'd tape it and hope the cymbal would last. Now I



Drumset: DW in Zebra finish
A. 5x8 tom
B. 6x8 tom
C. 7x8 tom
D. 8x8 tom
E. 13x15 floor tom
F. 9x10 tom
G. 10x12 tom
H. 6x14 *Edge* snare
I. 11x13 tom
J. 12x14 tom
K. 15x16 floor tom
L. 16x18 floor tom
M. 18x22 bass drum (with a 22" *Woofer)*

Hardware: all DW, including their *DW5000* bass drum pedal (felt side of beater)

Heads: Remo coated CSon snare batter, *Pinstripes* on toms and bass drum batters

Cymbals: Zildjian
1. 20" *China Boy High* (with inverted 10" *A* splash piggybacked on top)
2. 19" *A* crash (with inverted 10" *A* splash piggybacked on top)
3. 12"Zil-Bel
4. 19" *A* crash (with inverted 10" *A* splash piggybacked on top)
5. 14" *Quick Beat* hi-hats
6. 12" *A* splash
7. 22" *A Custom* ride
8. 19" *A* crash (with inverted 10" *A* splash piggybacked on top)
9. 10"Zil-Bel
10. 18" *A* crash (with inverted 10" *A* splash piggybacked on top)
11. 20" *China Boy High* (with inverted 10" *A* splash piggybacked on top)

Sticks: Ahead *SB* model, Ahead drum gloves

Electronics: ddrum

drummer for the new millennium

"Whether teaching, touring or recording, Pro-Mark has allowed me to create without any limits!"

pro-mark
Our reputation is in your hands ®

10707 CRAIGHEAD DRIVE,HOUSTON, TX 77025
713-666-2525 • HOTLINE: 1-800-233-5250
E-mail: info@promark-stix.com
WEB SITE: http://www.promark-stix.com

have the best of everything and it makes me play better. Bruce Fairbairn even said that there is no better drum to record with than a set of DWs, and he's recorded everyone's drums. They're incredible. They came through, from "Psycho Circus" to "Into The Void," which is my favorite song on the record.

RF: What are your other favorite tracks on the record?

PC: The songs that I wrote were all turned down, but Paul Stanley and Bob Ezrin wrote a ballad for me. I've got to give them a lot of credit for going in and thinking of me and knowing I wanted a good ballad. And although I still wanted my tunes to be on the record, hey, I'm on there. I look at it like this: It's better to have a piece of the pie than no pie at all. I wanted the whole pie before. Now I'm just proud to be a part of this band.

I love "Psycho Circus," which is very Alice Cooper-inspired. I have a good drum break on that one, where it goes from fours to eights on the kick. It's like that one short solo Ringo did ["The End"]. I also really like Gene's song, "Within," which really sounds like the Beatles to me. "Wow, I'm playing a Beatles song." I also love "Into The Void" because I love Ace Frehley—as a person and as a bandmate. He's the Bronx, I'm Brooklyn—we're both street guys. With "Into The Void," he called me early one Sunday morning and said, "Wanna come over and play? I have this song and I really want to get it down." It meant a lot to me, so I have a special feeling about it.

RF: Let's talk about some of the older material. You mentioned how much you enjoyed working with Bob Ezrin.

PC: I think Bruce Fairbairn did a great job. I think he was there, he understood it, and got into it. But Bob Ezrin really had his finger on the pulse in the old days. Ezrin got me to play things that I had never played in my whole life, or even *thought* I could play.

RF: Can you elaborate?

PC: Great story: "God Of Thunder"—we are at the old Record Plant in New York City and Ezrin says to me, "I'm going to put you in an elevator." At that point it was three or four in the morning and we were in the back of the building. He miked the drums from the fourteenth floor. There were mic's in the elevator shaft and I was in there with a bass drum and two floor

toms going, "Boom, boom, boom, bap, boom, boom, boom, bap." I was there all alone—they couldn't see me because they didn't have video setups in those days. In the middle of laying down the track, the elevator doors opened and two garbage men came walking in to collect the garbage in the hallway! I kept playing, but I was laughing hysterically at the looks I was getting from these guys!

Ezrin was very creative. He would come in with fire extinguishers, and if we were getting out of hand, he'd say "I've got to take control," and he'd come running in and start squirting the whole studio. Ezrin just had something special. We wrote "Beth" together, and he really knew my personality. He knew how far to push me and how he could get what he needed out of me. There'd be times when I'd say, "I don't want to play this song anymore, my wrists are killing me, my hands are killing me." He'd go, "Come on, one more time, we can do this." I really respected Ezrin a lot, as I do Bruce Fairbairn, but they are two different vibes.

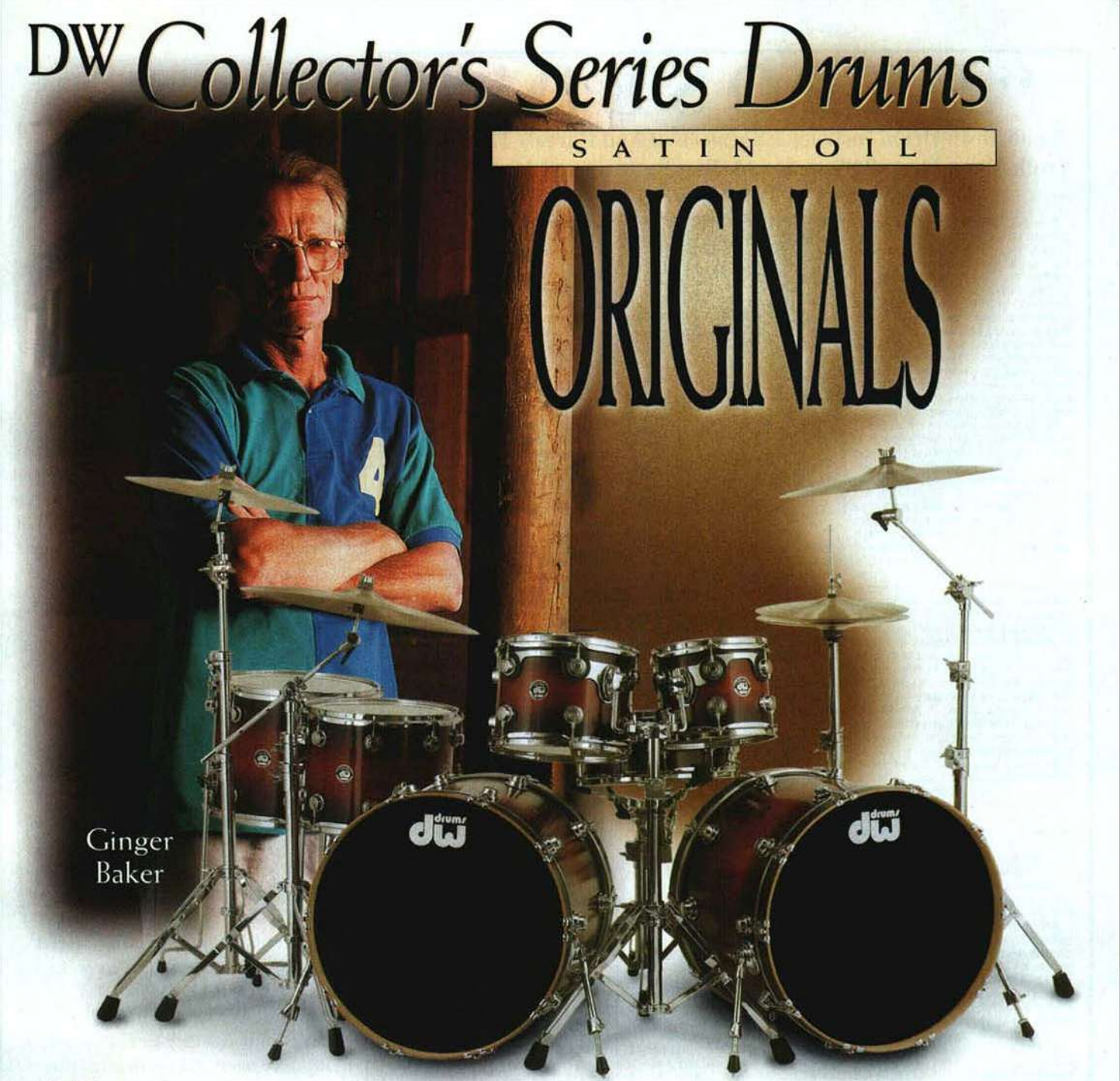
RF: If you had to make an audition tape for somebody tomorrow, which three tracks would you choose to put on it?

PC: "Do You Love Me," "Strutter," and "Beth"—*gotta* get a deal with those three songs. I love "Do You Love Me" because of what it says: Do you love *me,* or all the cars, the money, and the rock 'n' roll? That always got to me. I love the beginning, real

DW Collector's Series Drums

SATIN OIL

ORIGINALS



When you set out to make music by bringing together different influences and personalities there's no guarantee that the end result will be what anyone would call "classic" or "collectible". Call it diversity or adversity, it takes an uncommon artist to be creative in such a challenging environment. Well, at DW we realize that creating a sound that's bigger than the sum of its parts is much the same whether you're making music or musical instruments. That's why, in addition to the fact that every DW Collector's Series Drum is custom-made from a hand-selected, all-Maple shell for superior individuality, versatility and tonal quality, every DW Collector's Series Drumset is Timbre-Matched™. Timbre-Matching is the exclusive shell selection process that ensures the overall tone, range, character and blend of each DW kit and it's just one of the features that helps guarantee the classic sound of all DW drums. In fact, with a Timbre-Matched DW Collector's Series Drumset you won't have to wait 30 years to find out if your drums are collectible because, like so many of the world's top drummers, you'll have been playing on a set of "Collector's" drums all along.

Although he wasn't necessarily the first drummer to use double bass drums, odd-time patterns or alternative sticks and mallets, Ginger Baker's application of these and other equally progressive changes with the blues-rock power-trio "Cream" made him one of modern drumming's most respected and influential icons. Ginger's drum set-up now includes a variety of DW snare drums, 14x22" and 14x20" bass drums and 8x10", 9x12", 10x13" and 11x14" toms.

dw

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

"EXPOSED!"

Small Town Drum Instructor Speaks Out And Reveals The Harsh Truth About That "Ballistic Double Bass System" And Joe Stronsick, Who Advertises In This Magazine All The Time

This guy, Ballistic Joe, promises all sorts of things to us drummers. "How to double your speed in only 15 minutes flat. How to play your feet better than your hands. 2 simple adjustments that no one talks about that can make your pedals do doubles automatically. The economy of motion that lets you easily master putting singles, doubles rests and flams wherever you want, in any time signature. Why the single most common (and devastating) double bass problem is also the easiest to treat. 3 hyper intense simple exercises that will make your feet explode!"

Every time I read one of his ads I thought, "Who'd be dumb enough to fall for this guy's rap?" Now I'm going to tell you the raw truth about Joe Stronsick and his secrets to Ballistic Bass Drums.

First let me tell you about myself so you'll know I'm not some virgin "beginner" with delusions of grandeur. My name is Al Buffone Jr. and I live in a small town in NY. I started playing at 4 years old on a toy drum set- it was demolished in 2 days. My dad was in the service so we moved around a lot. I was in the first "All City Band" in high school. I graduated in 1964 and went to Julliard School of Music. In 1966 I went to Berklee, and started doing recording sessions. I studied under some of the drum legends you see in this magazine and I was so full of knowledge that all I wanted to do was play and travel. Well, the war broke out and instead of being drafted I quickly enlisted with the army where I played in the armed forces band. They shipped me off to their school of music in Virginia, where they crammed **2 years of knowledge into 6 months**. I ended up in Panama where I toured Latin America on a good will tour on behalf of president Johnson. At nights I played at the Club Windsor playing latin music -- I beat out all the locals for this gig *(not bad for a white guy)*. I played all day in the hot jungle. I became a sergeant class E-5 because of my reading ability.

After 3 years I left -- I didn't want to get shipped to Vietnam **where drumsticks turned into M-16s**. I moved back to NY and started gigging 6 nights a week and teaching during the days. I think I had one of the first double bass drums. It was red-satin flame. Everyone thought I was crazy using these drums. I went to Los Angeles, CA in 1979, started playing 5 nights a week and did studio recordings with Blue Gem recording Company. In fact, I've played on tunes that were #38 on the Nashville charts, top ten in Hawaii, and I also did some work for TV. If you see the Miller's Outpost commercials, that's me playing. Well I finally came back to NY where I'm still teaching and doing gigs. I had a wealth of experience. . . **but I knew something was missing. I knew I could be much, much, much better with my Bass Drums, but I just didn't know how.**

So finally after seeing that Ballistic Bass Drum "Warning Don't play your bass drums till you get this free audio cassette" ad enough times, I broke down and answered it. I figured, now that I really want to get better with my bass drums, it might be a good time to be a little more open minded about different playing ideas. So I got his **free audio tape and special report**, and to my surprise, it made so much sense that I turned around and bought his Ballistic Bass Drum System, which promised to teach " How to Play Your Feet EXACTLY Like Your Hands, And Get 100 MPH Ballistic Bass Drums In 15 Minutes Flat! Learn The Inside Secret To Having Your Feet Master Single & Double Strokes, Putting Rests Wherever You Want!"

Albert F. Buffone Jr

But I had every intention of quickly going through it all and returning it for a refund. After all, I've studied from the best, and I'd already proven with my recording successes that I was good, so what the heck could this loud-mouthed guy teach me? I already knew every "real" bass drum secret that was valid.

What I found in Ballistic Joe's video, books and cassettes actually scared me. Most of it was so different from what I'd ever seen, heard, been taught, or believed. As I studied Ballistic Joe's secret information I saw a whole different way to develop the bass drum skills I needed, rather than jumping from one costly instructor to another, in the hope that one of them had secrets he'd share freely with me. Ballistic Joe's teaching literally gave me freedom from the normal, *"I'm the best, he's the worst, roll around in the mud, bad mouthing ugliness"* of most drum instructors.

So there I was, still a bit skeptical and hopeful at the same time. I found out that Joe Stronsick was actually teaching a complete double bass system, not the watered down-spoon fed fluff that was being shoved down most of our throats. **I also noticed that most of my previous instructors had given me the wrong direction!** I don't know if they were just stupid or ignorant, but their teachings were holding me back. The same thing might have happened to you. If you are not where you'd like to be with your bass drums, if you have a hard time putting **solid singles, doubles and flams together**, if you're not learning to do this using the economy of motion so you will get results INSTANTLY, then keep reading. I'm going to tell you how.

Anyway, it seems hard to believe that at the age of 53 I could find a teacher who could "wow" me again, but that's exactly what happened. Now I have to brag about him a little to prove that getting his pounding **FREE** Ballistic Bass Drum Report and Audio Cassette is gonna be the smartest thing you ever did. Get it and you too can learn the secret called "economy of motion" that takes your feet from typical repetitive fast single strokes, to easily mastering ballistic singles, doubles and flams in any time signature. You'll learn the biggest mistake 98% of drummers make with double bass playing and how to solve it instantly. How to double your speed in only 15 minutes flat and the 2 simple adjustments that no one talks about that can make your pedal boards do doubles automatically. Joe Stronsick is a Master Teacher who crams tons of info. . . power strategies. . . blunt talk. . .little known secrets of real value. . .into everything he produces. His teaching and strategies on double bass playing are the best on the planet. Period! Because of him, every day my bass drum skills are developing more and more. Instantly after studying the Ballistic Free Report and Audio Tape, my speed exploded, and I'm talking about playing your feet EXACTLY like your hands. I learned more double bass secrets from Joe's material than most drummers could learn from their instructors in 20 years of struggle, sweat and suffering. **So here's the raw truth about this "Ballistic Bass Drum System" and Joe Stronsick:** he's the world's most bona fide double bass coach who can do anything from tweaking your skills to transforming your playing, so you can not only have more control over your feet, but you'll learn those secrets much faster, easier and more enjoyably than you can imagine.

And, in my opinion, you're a fool to ignore him. You've seen his ads in this magazine month after month. If you haven't responded, I don't know why. Maybe you think you're too smart and know it all, like I did – but if you're so damned smart, why aren't you rich and famous? Maybe you're real fast already – but you want to be able to effortlessly put doubles, singles and flams together as you drink your cup of coffee. Maybe you just don't want to be "sold" something that'll be a waste of your hard earned money. About that you can relax. The Ballistic Bass Drum System is guaranteed.

I've got 10,841 reasons why you ought to investigate what Joe Stronsick has to offer. What reasons do you have NOT to look at this?

And here's how easy it is: Joe Stronsick has prepared a straight-talk, detailed Report, and Audio Cassette "Secrets To Ballistic Bass Drums" revealing the amazing secrets and playing behind his simple, effective, Guaranteed double bass system. You can have **both** absolutely **FREE of any cost or obligation.** Get them, listen and read and decide for yourself whether or not you ought to try Ballistic Joe's stuff. It's that simple. **To get your FREE REPORT AND AUDIO CASSETTE,** pick up the phone and call **1-626-683-1709 dept B9.** You'll hear a free 24-hour, recorded message and be able to leave your name and address, so your eye-opening Report and Audio tape can be rushed to you free.

By the way, I wasn't paid even a penny or given anything to write this up about Ballistic Joe. I'm the real deal. I did this just as a way of saying thanks to Joe Stronsick for everything he has done for me. And I'm not the only guy who feels this way. With your report, you'll get a bunch of letters and comments from drummers all over the world -- many like me who are practicing less but getting more speed, doubles, flams, and powerful rhythms than ever before. More secrets than any sane drummer can handle on every video. All I can say is most drummers' minds are 20-30 years in the past. Drumming is evolving. Will you join me or stay in the past?

Albert F. Buffone Jr
Yonkers, NY 10710

P.S. Please don't get my phone number and call me. The last thing I need is a zillion phone calls asking about Ballistic Joe. I've said what I have to say right here. What else could you possibly need to know?

Ringo Starr drumming. And "Strutter" to me is a great rock 'n' roll song. Then I've got to say that "Beth" is a great ballad. I'd say that those three songs would get me a deal—hopefully.

RF: Is there a quintessential Ezrin-produced song for you?

PC: I thought "Flaming Youth" was brilliant. I even thought "King Of The Night Time World" was brilliant. I had never played stuff like that before—rudiments that you would use in a marching band. It was really hard for me to play.

RF: How was it presented to you?

PC: Ezrin would take everything apart, like a scientist, and start from ground zero. He would come up with all these ideas and say, "Try it this way." One thing about him was that he could play every instrument in the band and he had a great ear. I was told that when he was sixteen he recorded the drum part to Mitch Ryder & The Detroit Wheels' "Devil With The Blue Dress On." The drums on that blew me away as a kid. He had a great ear for drums—not that Brace doesn't, but Brace has a cleaner approach to playing, which isn't as edgy as Ezrin's. Being from the jazz, Gene Krupa school, I always like more rimshots and more sharpness to my playing.

RF: When Ezrin suggested the marching part, how did it evolve?

PC: He came in early, before the band, and said, "Try this marching thing I've got in mind." I'd say, "For what? What are we going to use this for?" He'd say, "Just do it. Go back to your marching corps days when you were in high school."

RF: You were in marching band?

PC: Yes, although they kicked me out for trying to be more creative than the part. The teacher would get on me and I'd say, "Okay, I'll play what I've got to play," and then we'd march and I'd go into these other things. We did this huge parade one day and when we got back, he said, "You're out."

RF: You're self-taught?

PC: Yes, but I sort of had a couple of lessons with Gene Krapa, believe it or not. I was a groupie. I would hang out in front of the Metropole with Jerry Nolan of the New York Dolls, who was my dearest, closest friend, and we would bother Gene to show us whatever he could.

RF: What would you ask him to show you?

CYMBALS
TURKISH®
HANDMADE IN ISTANBUL

Breathing Handmade Cymbals

ORKESTRA ZİLLERİ SAN. ve TİC. Karaoğlanoğlu Cad. Birlik Apt. No.: 1/21
Sirinevler İstanbul / TURKEY FAX : (090) 212 641 72 31

PC: "Drum Boogie," "Sing, Sing, Sing." Then it would be, "Tell us stories: What was it like to play with Benny Goodman, Teddy Wilson, and Lionel Hampton?" And he was amazed that these young guys knew about this stuff. Now and then we'd get there early and he'd show us a couple of cool licks and we'd go home and try to play them. Then we'd go back—we were a couple of pains in the butt—and he'd show us more.

Gene Krupa was so important to me. When a kid comes up to me now and says, "Mr. Criss, you are the reason I play drums," there is no higher compliment. For me it was Gene Krupa. He died in '73, but when we became successful I dreamed of sending a limo to pick him up and bring him to the Garden to see me play. It didn't happen, but I know he knows that I made it, and that's a cool thing. We should all have a star to look up to.

RF: Where did your love of jazz come from?

PC: The minute my mother would wake up, she'd put the radio on. And she had a great voice. She and my dad loved music—Dinah Washington and the big bands. There was music playing in the house from the time I woke up until I'd go to sleep, and it was always jazz and big band stuff—Sarah Vaughan, Duke Ellington—and I picked up on it real fast. I would play along with the radio all day long. I believe God intended for me to be a drummer—I knew it the minute I took two butter knives in my hands and started tapping. The singing and the music all came later, but I knew I wanted to be a drummer right away.

RF: Were you listening to rock at all?

PC: No. I played jazz for probably ten years before I ever got into rock. The first time my mom played Elvis Presley, though, I thought it was cool. The first rock 'n' roll that I *really* got into was Motown. I listened to nothing but Motown for years. When I got with Gene and Paul in '72, I had major R&B in me. If you listen to the early KISS stuff, you'll hear the Motown influence.

RF: Were there drummers you were attracted to in that genre?

PC: Yes, although I don't know their names. But Larrie Londin was one of my all-time heroes. When I met Larrie in Atlanta, I loved him immediately. I used to hug him and he would pick me up and squash me. He had to be the greatest, coolest guy I've ever known in my life. He was a big influence and I feel so grateful to have known him and his family. He was something really special.

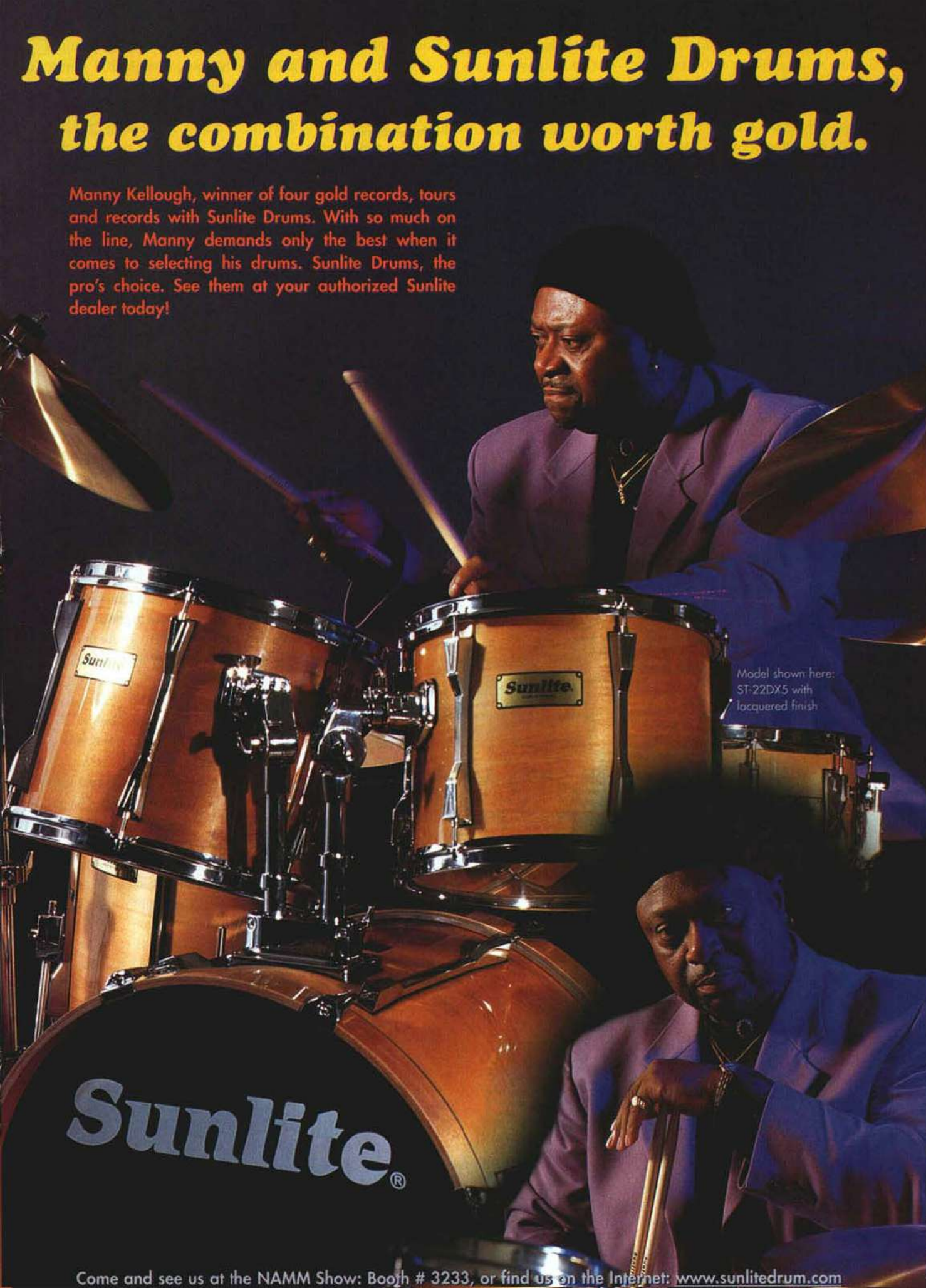
RF: Later, you took some lessons from Jim Chapin.

PC: In 1981, when I left the band, I wanted to go to school to learn how to read music and improve at the drums. I said, "Who's the best teacher?" And I was referred to Jim Chapin—"Papa Jim" as I call him. I came in one day to study with him and he said, "Play for me." I'm going, "I'm Peter Criss, I'll play for you alright." I got done and he asked, "So that's it?" I said, "Yeah, you're not impressed?" And he said, "No. Let me show you how it's done." He sat behind the drums, and, well, I didn't want to play after he got done.

I studied with Jim for two years. He'd come to my home and we got to be very close. We still talk. It broke my heart when Harry [Chapin's son] died—Jim took it very hard. They don't make 'em like Jim Chapin anymore. He's got to be one of the last dinosaurs left, like Joe Morello and Louie Bellson. Those guys are my idols, along with Buddy Rich, Krupa, and Chick Webb. Those were guys who *really* knew

Manny and Sunlite Drums, the combination worth gold.

Manny Kellough, winner of four gold records, tours and records with Sunlite Drums. With so much on the line, Manny demands only the best when it comes to selecting his drums. Sunlite Drums, the pro's choice. See them at your authorized Sunlite dealer today!



Model shown here: ST-22DX5 with lacquered finish

Come and see us at the NAMM Show: Booth # 3233, or find us on the Internet: www.sunlitedrum.com

drums, as far as I'm concerned.

RF: Tell us about a lesson with Jim Chapin. What did you work on with him?

PC: The practice pad—I'm *still* working on the pad. He can kill me on the pad. He'd go, "You gotta do your pull-outs, you gotta do your double strokes, you gotta...." I'm going, "Oh Jim, please, I don't wanna." He'd say, "You gotta read this," and I'd cheat and he'd go, "I know you're cheating. Stop cheating. Do your homework." He had a way of showing me stuff that made it stay with me. I find myself with a lot of Jim Chapin in me.

RF: What did you learn from all of this work you put in?

PC: I learned discipline. I learned that if you put that hour in on the pad, it really will show. Maybe you think it's boring to work on a pad, but if you put that time in it *will* pay off. I'm in my fifties and it still comes in handy. Working on my hands has helped me learn to pace myself. We play two-hour shows. I know guys who are twenty-six who can't play two hours.

RF: How do you go about pacing yourself?

PC: I say, "Okay, we've got, say, twenty songs. If I come right out like a bat out of hell, I'm not going to make it. I'll make it to about a half hour into the show and then I'll die." I just hold back and let a little go at a time. I'll look at the song list and by the time there are five or six songs to go, then I just give it all I've got. I'm always burned out by the time we get to "Rock And Roll All Night," which is always our last tune.

Even though I feel sixteen at heart, my heart really is fifty years old. Pretty much every move I make is thought about ahead of time. My way of working around it has been to think about things ahead of time, sort things out, practice them first, and then play them with the band.

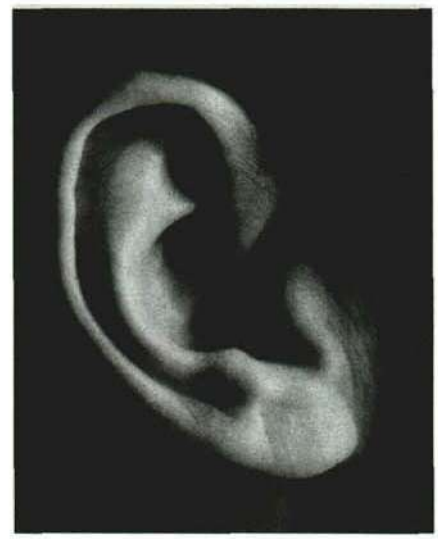
RF: Where does your solo come in, in terms of the pacing?

PC: What's cool about it is that Ace gets a solo, so I take a break. And Gene takes a solo in "God Of Thunder" before my drum solo, so by the time my solo comes up, I'm rested. Then when my solo is over, I'm on the home stretch.

This next tour is going to be incredible. My drums come up like a rocket ship with Co flames coming from the bottom. Then the drums will travel straight out over the audience, and with the rockets built behind and under the drums it will look like a spaceship coming at you. It's going to be the best ride I've ever had in my life—I'll be over the audience while playing. Tommy Lee did something similar, but this is going to be a little different, a little bigger.

For me, a drum solo is the most important part of the show, so I've got to pace myself for it. And what's really important to me is my drum tech. Eddie [Kanon] and I have a hand-in-hand relationship. I bring the racing car in and he changes the wheels. He gets the engine started, puts the oil in, slaps me on my butt, and takes me out again. If I'm going too fast, he's going, "Okay, Cat, take it down a second." He's been my tech for eight years.

Eddie actually sat in for me one night with KISS in Columbus, Ohio. My hands gave way after about a hundred seventy shows. I don't know how many drummers have a tech who could take on that responsibility. He knew all the arrangements and the songs, but he did say it was the heaviest two hours of his life. He got to sit in my chair, so he really knows what I go through every night. It's major teamwork and major respect. This guy is shining my cym-



ABUSE THEM AND YOU MAY NEVER HEAR THE END OF IT.

Your ears take only so much loud noise. After that, they can rebel. And create a noise of their own.

It may be a screech, whistle or hum. It may last minutes. Or it may last a lifetime.

It's called tinnitus. And for 10 million Americans, it never lets up. Not even for a moment.

It breaks concentration. It interferes with sleep. It has even driven people to suicide.

Exposure to loud noise is not the only culprit. High fevers, head injuries and some drugs are among dozen of other possible causes.

For many, there is no cure. Not yet.

But there is hope. Researchers continue to make progress. Many tinnitus sufferers have learned new coping techniques. And, for some, partial or total relief is possible.

With your help, perhaps someday millions of Americans will hear something they haven't heard in years. Silence.

Find out more. Write today.

If you or someone you know suffers from tinnitus, write today for more information:

ATA

AMERICAN TINNITUS ASSOCIATION

(503) 248-9985
FAX (503) 248-0024
NATIONAL HEADQUARTERS
POST OFFICE BOX 5
PORTLAND, OREGON
97207-0005

SPACEMUFFINS® 0.0

High Speed Trigger to MIDI Interface / Sound Module

by Boom Theory

It Takes Innovation to Breed Creation!

Trigger Inputs, auto polarity
nsing Dual Footswitch Input, CV
xpression) Pedal Input, Stereo
uxiliary Input, 10 Individual Audio
utputs, Left&Right Stereo Outputs,
onitor Output (Mono), Stereo
eadphone Output, MIDI (In, Out,
ach Trigger has Normal/Roll/Random
i-hat" Modes, Up to 8 PARTS per
igger, Each PART has Sound/
ote Value/Velocity Curve/Min.&Max
locity (for Velocity Switching)/
olume/Pan/Gate Time (MIDI Gate
me as well)/Sound Decay/MIDI
hannel/MIDI Note/Sustain (via
ootswitch)/Expression (Volume via
edal)/Pitch Bend (via Pedal), Gain,
olume, Treble and Bass controls
r Each Trigger on Front Panel,
ound Preview for each Trigger,
parate Processor for Trigger
MIDI conversion, Maximum
an time 1.75 milliseconds, 250
4.1 Khz Sounds, 64 note Polyphonic,
Voice Multi-timbral, 10 Preset
rumSets/54 User Locations -- 64 Total
rumSets, and more...

O.K., enough bad lounge sequences and cartoon sounds. Does anybody out there get it? **We Do!**

Boom Theory — Manufacturer of the Industry acclaimed **Spacemuffins** and **Spacemuffins X-Series** proudly introduces the **Spacemuffins 0.0 Sound Module/Interface. Conceived, Engineered, and Built** in the **U.S.A.** the **0.0** was designed to meet your needs today... and tomorrow!

Simplicity? Your Mom could program this box! **Sophistication?** You're lookin' at it! **Features?** We don't have enough room to list everything the **Spacemuffins 0.0** can do! It's everything you've **screamed** for in a Rack Mount Module but could only dream of... **Until Now!**

Combine the **0.0** with our world-renowned **Spacemuffins** and **Integrated Rack System** and your ass is planted behind the most **uncompromising** electronic drumset on the planet.

Boom Theory is the first and only American manufacturer to **ever** offer a completely self contained, turnkey Electro-percussion system. It's an achievement we're proud of! It's that same pride and passion for what we do that allows us to do it best!

Electro-percussion is an **Art Form** that requires **Tools, not Toys!**

Boom Theory builds **Serious Tools** for stick wielding musicians ready to take their art to the next level.

Remember, there's a million sounds out there and you can play them all on Spacemuffins!

Listen to MPEG 3 Sound Files of the 0.0 on the WEB!

Boom Theory 1321 Aloha Street, Seattle, WA 98109 1-888-622-2312 / (206) 624-2570 FAX

WEB http://www.BoomTheory.com **EMail** info@BoomTheory.com

1998 Boom Theory, Spacemuffins, X-Series, 0.0 Module and Logos are registered trademarks of Adinolfi Alternative Percussion, Inc. / Boom Theory is a division of Adinolfi Alternative Percussion, Inc.

bals, and I know what that's like. I used to stay up night after night doing that. It's guys like him that make guys like me shine.

RF: Besides the visual aspect, what do you want the solo to do?

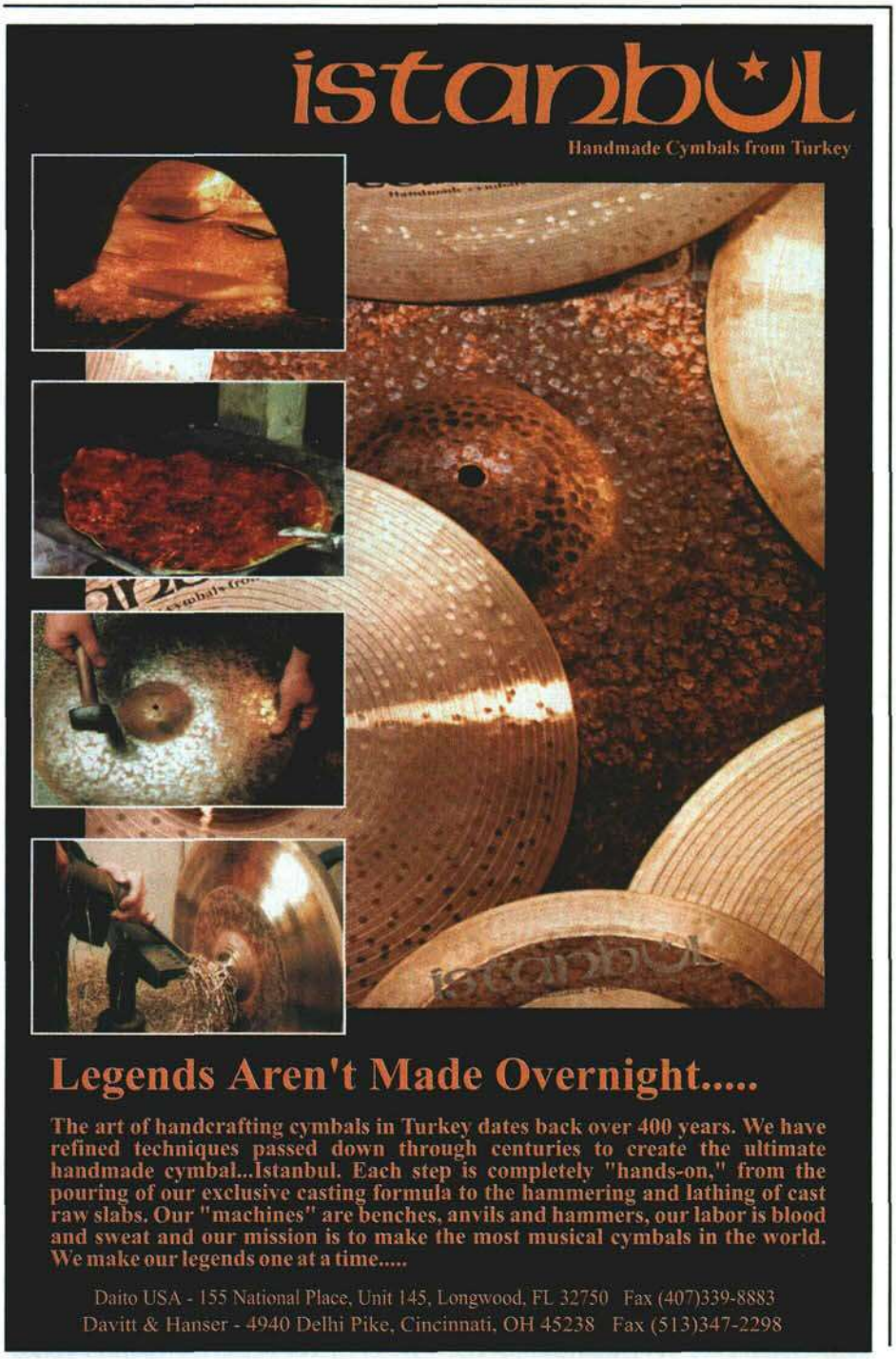
PC: I want people's feet to move. I want to rock the boat and I want hearts to pound. I want the audience to feel just what I felt when I heard Gene Krupa play "Drum Boogie" for the first time when my heart fell down to my feet.

RF: You obviously don't play in those big boots anymore.

PC: I play in black hi-top Reeboks. They're really light and comfortable. And I come out front in my Reeboks to do "Beth," so it's "Here I am…I'm 5'9", not 6'7". I'm a little Italian-Irish kid." I actually played in the boots in my twenties, but it didn't matter—I had so much energy. I ruined more drums and pedals from wearing them.

RF: And what about your back?

PC: Today I have a herniated slipped disk from that.



RF: Do you think that came from the way you sat?

PC: Yes. I think I sat too high, and I only did that to make myself more visible to the audience. That is not the best way to sit. And I started getting carpal tunnel on my hands during the last tour. It's more in my right hand and it still bothers me, but the cure was to not play. We took a year off, and I didn't play for nearly the whole year. It was so frustrating, but I was told not to. Doing the album, obviously I had to play, but not consistently, so there were breaks. Sometimes the guys would go in for a week without me and then I'd come back in. But I think I'm definitely ready to play again. I just want my hands and my back tc hold out. My drum tech has me sitting lower now. My advice to young drummers is to bring everything down because it will really save you later.

RF: Is there anything you do to help ease the effects of carpal tunnel during a performance night?

PC: Before the show, I work out on the pad for ten or fifteen minutes to warm up my arms. Then I soak my arms and hands in lukewarm water before I go on. After the show, I ice them down. That's about the best you can do, unless you want to take drugs, which I don't want to do—although, thank God for *Advil.* Other than that, it's pain killers and muscle relaxers, and that messes with my playing and with my head.

RF: You seem like you're in better shape today physically than when you were in your twenties.

PC: It's true. If you drink a lot of beer, you're going to get fat. If you drink whiskey, you're going to play lousy. Your head won't be sharp. The sharper you are and the better you feel mentally, the better your playing will be. A great drummer is terrific, but a bad drummer can make a band sound terrible. Any band really depends on the drummer.

RF: Speaking of getting in shape, what goes into a rehearsal for a tour this size?

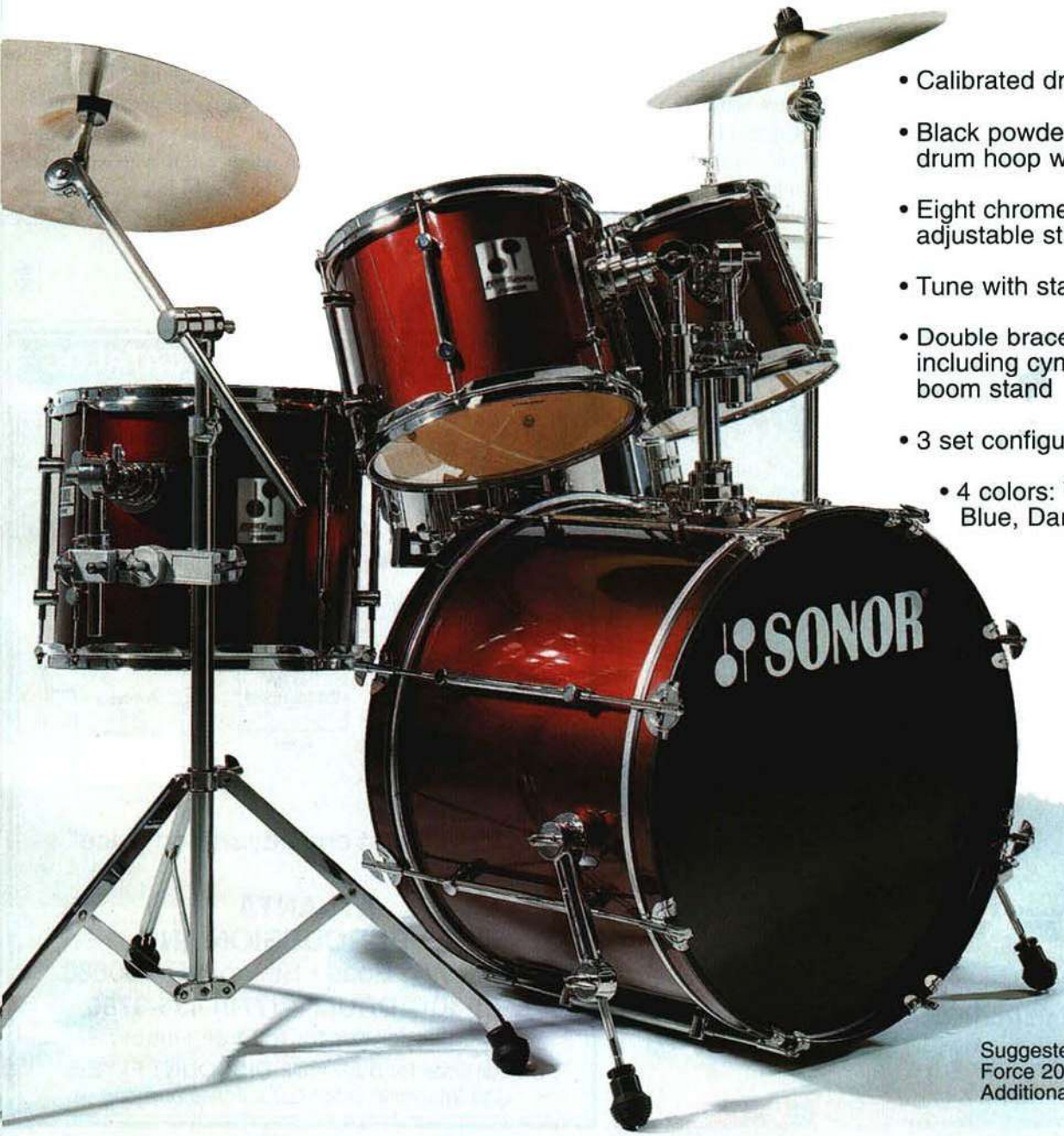
PC: I get up at eight in the morning. I'm at the gym for two hours, I get an hour off to eat, and then we rehearse for six hours. On many of the days we have to come back and do interviews for a couple of hours. We eat dinner, and then I'm in bed. And this goes on five days a week—sometimes for six or seven days—until the tour starts. It's been gruesome. By the time the week-

POWER PLAYING

STARTS WITH FORCE

Sonor's New Affordable Force 2001

Combines the best features of Sonor's popular Force 3000 at a price any player can afford.



- Calibrated drum spurs
- Black powder coated bass drum hoop with color inlay
- Eight chrome lugs with adjustable strainer on snare
- Tune with standard drum key
- Double braced hardware including cymbal stand and boom stand
- 3 set configurations
- 4 colors: Wine Red, Light Blue, Dark Blue and Black

Suggested retail on 5-piece Force 2001 (FSH2001) $1,199. Additional toms available.

Sonor Drums distributed in USA exclusively by HSS, A Division of Hohner Inc., P. O. Box 9167, Richmond, VA 23227-0167

SONOR®
A DIVISION OF HOHNER

end comes, my wife and I just want to veg out. We're a very hard-working band.

When we're on tour, we get up at noon, go to the gig, soundcheck, do interviews, do makeup, which takes an hour, and then get into full costume, which takes another hour. We do the two hours on stage, finish that, get out of makeup, get into a car, onto a jet, and then we're off to another city. Some bands can almost fall out of bed and get on stage in their pajamas, but a lot goes into the KISS production. But it's all worth it when I'm on stage and see the audience's reaction. Then I go, "Wow, all those hours were worth it."

RF: One thing I've been hearing about your next tour is some sort of 3-D stage concept.

PC: No band has ever done a show in 3-D, and I doubt one could attempt it because of the expense. It costs a *lot* of money. We have our own spin on it. We're using the largest back screen ever. The big video screens we used on the last tour will look like tiny television sets compared to the new ones. The stage is almost a flying saucer and the screens wrap around. When you come to the show, you get KISS 3-D glasses and you get to see us really in your face. It won't be through the entire show, but you'll know when to put them on. It's so cool and it's really neat for us too. We're wearing all new Destroyer-era costumes, and the new album is a rash. When we went out on the reunion, everybody thought, "Okay, that will be the end of them," but it's like, *we're back.* We have an album that we're proud of and we're doing songs from it in the new show.

RF: It's so obvious that you still get a rush from playing and performing.

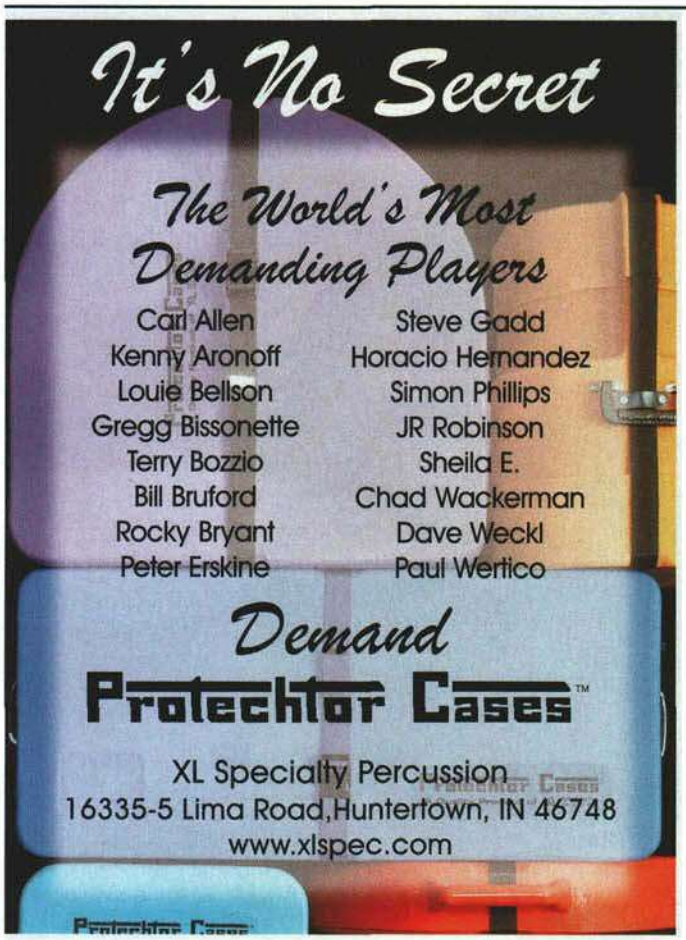
PC: I'm so lucky. I didn't have that feeling for a while. Even on the reunion tour I wasn't feeling what I'm feeling today.

RF: What happened?

PC: I got married to a great lady, GiGi, who has made my life totally turn around for the better. I'm much more positive today and I'm really happy again. I was always fighting and getting upset over little things, but I realized you can't change certain people, places, or things. She's taught me how to let things go.

I'm healthy; I wake up and I thank God that I can play drums. I'm in my fifties and I never thought I'd still be playing in this huge band. I came from a very poor neighborhood—seven people, four rooms, cockroaches, rats. We were poor, but we had a lot of love and respect. We hung tight together, and I think of the hard times and appreciate what I have so much more. I have a daughter, Jenny Lee, who is seventeen, and who I love dearly. She means the world to me. And I love being with the guys again. They're a pleasure to be around. I'm really happy to be alive.

I didn't become a drummer to have a beautiful wife or a beautiful house or an incredible car. I picked up drumsticks because I wanted to be a drummer. And now I've gotten that feeling back again and I'm never going to let it go. When I get up on that stage and look out there and see fifty or sixty "Peter Crisses" dressed like me, I go, "Wow." I look up to heaven and talk to my mother: "Mom, who would ever have thought that any of this would happen? All I asked for was the chance to play the drums."



FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
$10.00 US Funds

—Specify Size—

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(770) IDO-DRUM (770) 436-3786
Or call operator for toll free number
Call or write for our *FREE* DISCOUNT FLYER
Call Information for our toll free number

johnnyraBB Drumsticks
proud to introduce the
hythmSaw drumstick. Its
evolutionary design makes
possible to create whole
ew rhythms and sounds.
y using the stick's teeth
n the hi-hat, cymbals,
nare rims, and other drum
arts, drummers can
mulate a variety of sounds
rom a guiro to a DJ on a
et of turntables. You will
e amazed at the sound
ossibilities created by
sing this stick.

Drum legend **Jim Keltner**, one of the
ost recorded studio drummers ever, says,
Every drummer in the world should have a pair of RhythmSaws."

ohnnyraBB Drumstick Company is also
roud to welcome Paul and Billy English of
he Willie Nelson family to our team.

"More than just a tip sound."

In the pocket?

1-800-341-RABB

johnnyraBB™
DRUMSTICKS

www.johnnyraBB.com

© 1999 johnnyraBB DRUMSTICKS Toone, TN U.S.A. Fax (901)658-2169

Handcrafted in America

BEATO

Available at Better Drum Shops

P.O. Box 725, Wilmington, California 90748-0725 • Dealers Phone (310) 532-2671 • FAX (310) 532-4253

Simmons continued from 58

Cobham or any number of jazz drummers can play rings around all these guys, but that has nothing to do with it. It's all about where you place the snare hit.

Motown was really the exemplary institution for how drummers should play the instrument, as far as where the backbeat should be played. What Peter does just has the soul of KISS locked into it. When I hear Keith Richards talking about how Charlie Watts *is* The Stones, I think that in a very real way, Peter really *is* KISS.

RF: Back when the band was forming and this took placed an ad for a rhythm section...

GS: Paul and I were going to put together a new band, something we never saw on stage. We didn't know where we were going to go and how we were going to get there, but we knew we would be on our way. We didn't want to have rules about what we could do in a band, except we knew what fired us up inside: British music and being visually outlandish. We weren't interested in shock just for shock's sake, because all you had to do was show up on stage nude to do that. It had to strike right at the heart, which is why there have been so many bands who think, "We'll just be outlandish. We'll put a lot of make-up on our faces and set ourselves on fire," but those groups don't last. There is something in what we do that connects somehow with who we are underneath the paint.

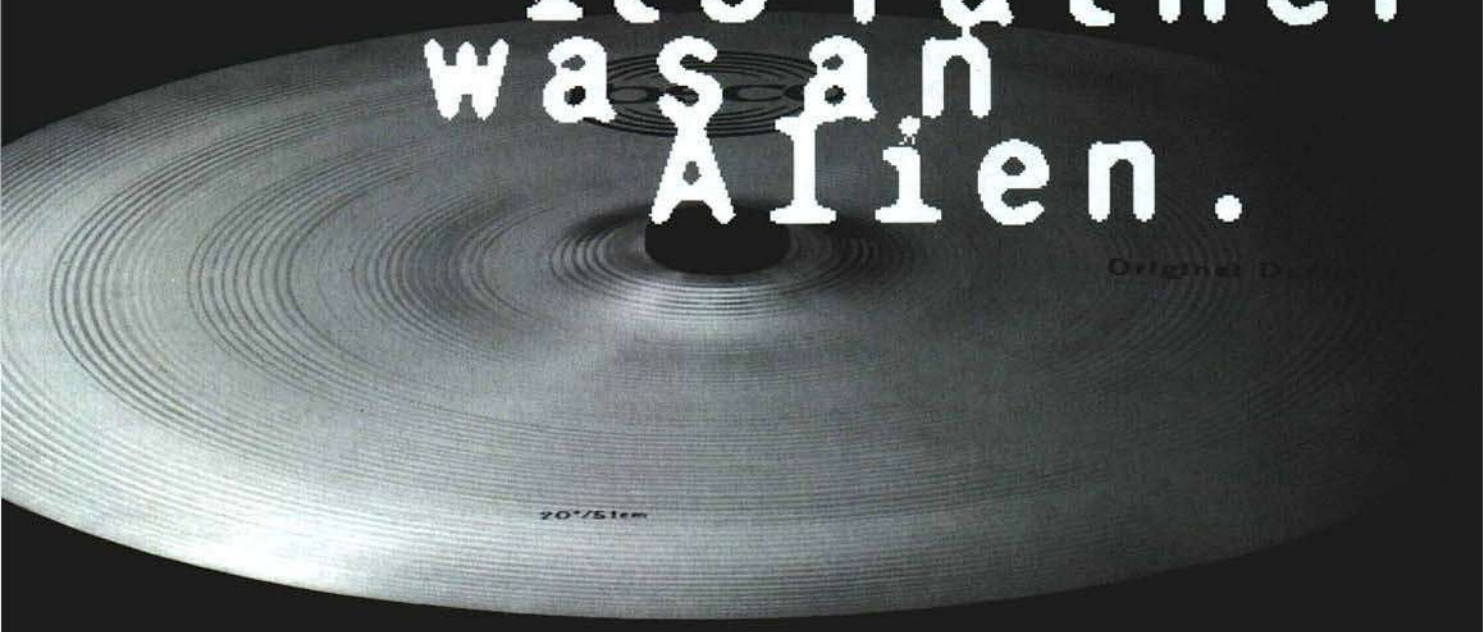
In the beginning Peter placed an ad that said "Drummer willing to do anything to make it," and I said, "Whether this guy happens to be the right drummer or not, that's the right *idea."* Paul and I went to see him at a place called The King's Lounge, a little dive at the end of Brooklyn. It was completely empty and there were three guys playing: bass, guitar, and Peter on drums. The two guys in front were bar band guys—very sweet, but not stars. Peter was there with his scarf, his long hair, his shag haircut.. .he looked like he belonged on a stage, but here he was in the backwoods of Brooklyn. They were playing, and all of a sudden they broke into a Wilson Pickett song and Peter started singing, and Paul and I just about *flipped.* He had kind of an R&B snare/kick approach, and he sang great with this smoky, whiskey voice. We said to each other, "It's not what we originally thought of," because we were thinking white English sounds. Peter clearly had a black R&B approach.

When Peter joined the band, we became a trio and worked on what became the first record and part of the second record. We didn't even know if we wanted a fourth member, so we filled in the holes as a trio. When Ace joined, he became another voice to complement Paul's guitar playing.

RF: What did you feel about the drummer/bass player combo the first time you played with Peter?

GS: He clearly took the high ground. He went, "This is the way I feel it, this is what I'm playing. I'm laying it down, and you've got to join *me."* The mark of a great drummer is that he marks his territory like all animals do. He pees all over the place and says, "This is mine, this is who I am and this is how I play, and you've got to play with me because *I* set the tone." That's exactly what we were looking for. He was very Italian—very Frank Sinatra—"It's my way or the highway." Good generals know when to give in. We took the

Its mother was a Turk. Its father was an Alien.



Announcing a line of cymbals born of a marriage between old world alchemy and out-of-this-world technology.

Tosco captures the warm sound of handmade cymbals and brings it to life using our exclusive virtual cloning process. The result? Consistency that makes our cymbals easy to pick, easy to play and easy to pay for.

A splash sounds like a splash, a dry ride like a dry ride and a hi-hat like a hi-hat. So you spend less time picking cymbals and more time playing them. And when you add Tosco cymbals to your set, they fit right in like they were always meant to be there.

Best of all, at Tosco we don't fork over big bucks to endorsers. We don't burn money on frivolous junkets. We don't even print t-shirts with our name plastered all over them. (But we'll sell you a blank one for cost -- $5.99. Seriously.) Instead we invest in the one thing you want most from your cymbals -- great sound. So you can think about music instead of money.

Want to know more? Call 1-415-492-9600 or e-mail us at www.aceproducts.com for our FREE catalog. You'll discover that Turks and Aliens make beautiful music together.

TOSCO

By Sabian

Easy to pick,
Easy to play,
Easy to pay for.

point of view that it wasn't the vibe we originally thought of, but it worked and it was very exciting, so don't argue with it.

RF: When Peter was not in the band, what differed in the music with the other two drummers?

GS: When we did the "We're going to move on without Peter" routine, it was really survival: Either you move on, or one guy—in this case Peter—would set the agenda for the band. We tried to find another Peter and really couldn't, so we took the point of view that we had taken with Peter, which was bring somebody else in who has got an excitement level, who has got his own point of view, and see how that affects the music.

When we met Eric Carr, he had the sweetest point of view and he played the way he played, which immediately affected the music. As soon as we started playing those old tunes, they had a different kind of a feel, and they sounded much heavier on the kick because he was more of a Bonham protege. With him it was more of an English thing, whereas Peter was more of an R&B player. So the songwriting started to change.

Then when Ace left the band shortly thereafter and we got in the more technical, faster guitar players, the music really changed. Once we saw the music was really changing and we were leaving behind the R&B/English personality, we figured, "Out of respect to the original line-up and the original creation, let's take the make-up off. Let's not try to be Superman when this is clearly Clark Kent." We didn't want to wear the big S with the cape, unless and until the time was right and the original guys were back.

RF: Then you got a third drummer.

GS: Eric Singer was a godsend. He was a big fan of Peter Criss, and in fact had gone to see us when we had played his hometown in Cleveland. When he saw Peter he decided, "This is my favorite stuff, I love this band, I've got to do it." When Eric Singer came in he was a cross between Eric Carr and Peter. He could do the Peter Criss stuff, although he used to play in his father's big band, so he had all these jazz chops. Out of all the drummers, Eric Singer was probably the most technically adept. Ironically, all three of these guys had great voices. Eric Carr sang, and when Eric Singer sang, it was kind of a cross between Eric Carr and Peter Criss.

With every new drummer, you play completely differently, and the songwriting changes. If you program a particular beat on a drum machine, it's going to immediately affect the music you write.

RF: And when you played together again with Peter after so many years...

GS: ...it felt like a rebirth. The original lineup had died, which was really embarrassing because it broke up under very stupid circumstances—due to the health of the members. But when it got back together, it felt like the second coming. A tip of the hat goes to the fans for hanging in there through thick and thin, and for believing in the dream and that we had a legend to protect. The fans proved their loyalty to us and we proved it to them by delivering the goods.

And here we are again coming back with the *Psycho Circus* tour, which is going to be the first 3D tour in history. We like to think of KISS as a *Cracker Jacks* box—you get the peanuts and the candy, but you also get your prize. We always want to give more. And as far as I'm concerned, the stage is a holy place. It's where Peter Criss belongs because he's a star. I want to be where he is. ●

It's Time for the Fourth Annual

Columbus PERCUSSION Drum Daze

Sunday, March 7, 1999
The Riffe Theatre, Columbus, OH

Past performers have included:

Alex Acuna
Virgil Donati
Peter Erskine
David Garibaldi
Horacio Hernandez
Tommy Igoe
Elvin Jones
Will Kennedy
Stephen Perkins
Gali Sanchez
Marvin "Smitty" Smith
Steve Smith
Dave Weckl

Call Columbus Percussion at 1-800-775-PERC for the most up-to-date information.

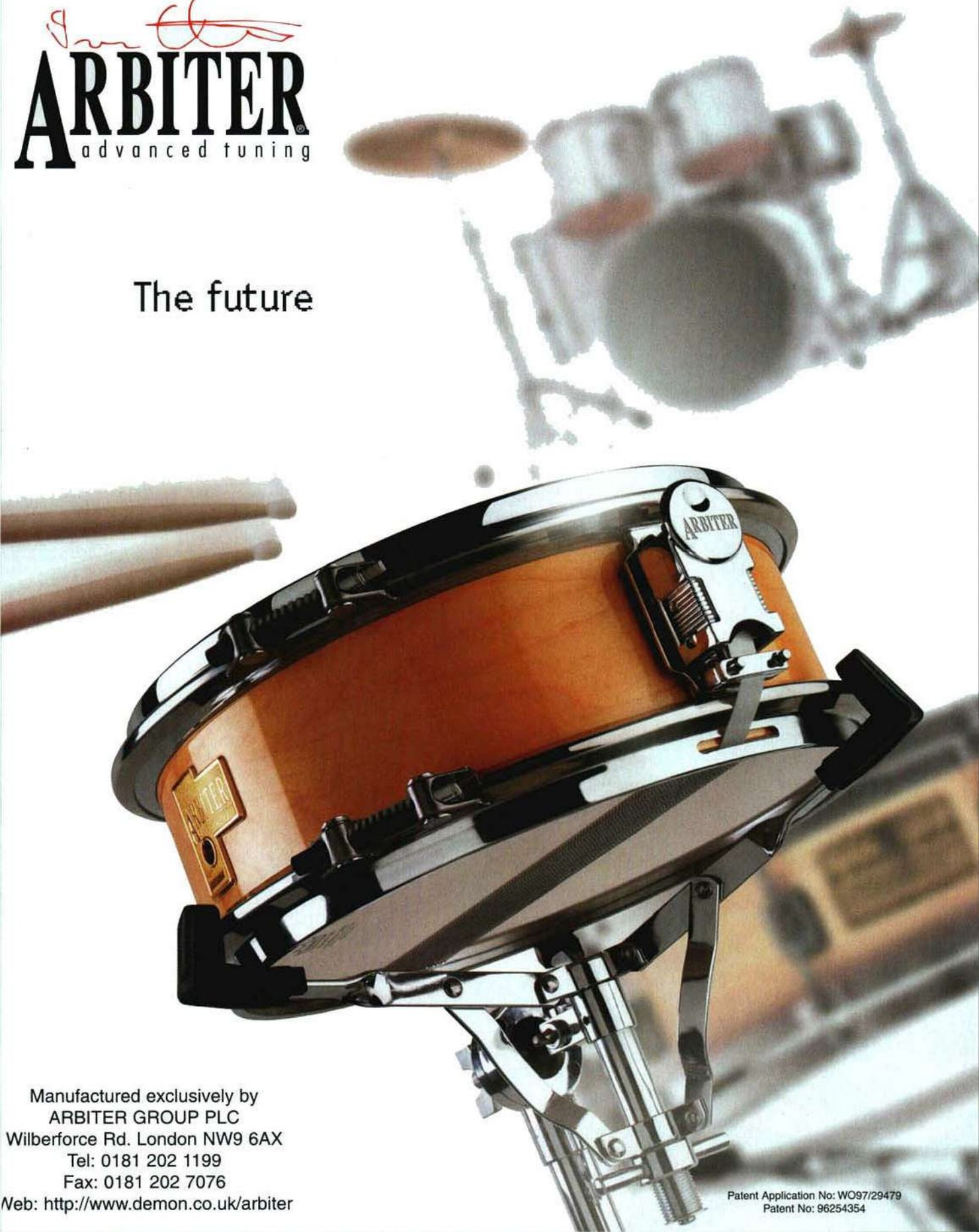
ROC-N-SOC THE NITRO THRONE
(Nitrogen Gas Shock)

151 Kelly Park Lane
Waynesville, NC 28786

Phone: 828-452-1736
Fax: 828-452-1732
E-mail: rocnsoc@primeline.com

ARBITER
advanced tuning

The future



Manufactured exclusively by
ARBITER GROUP PLC
Wilberforce Rd. London NW9 6AX
Tel: 0181 202 1199
Fax: 0181 202 7076
Web: http://www.demon.co.uk/arbiter

Patent Application No: WO97/29479
Patent No: 96254354

CONGRATULATIONS TO

ROY HAYNES

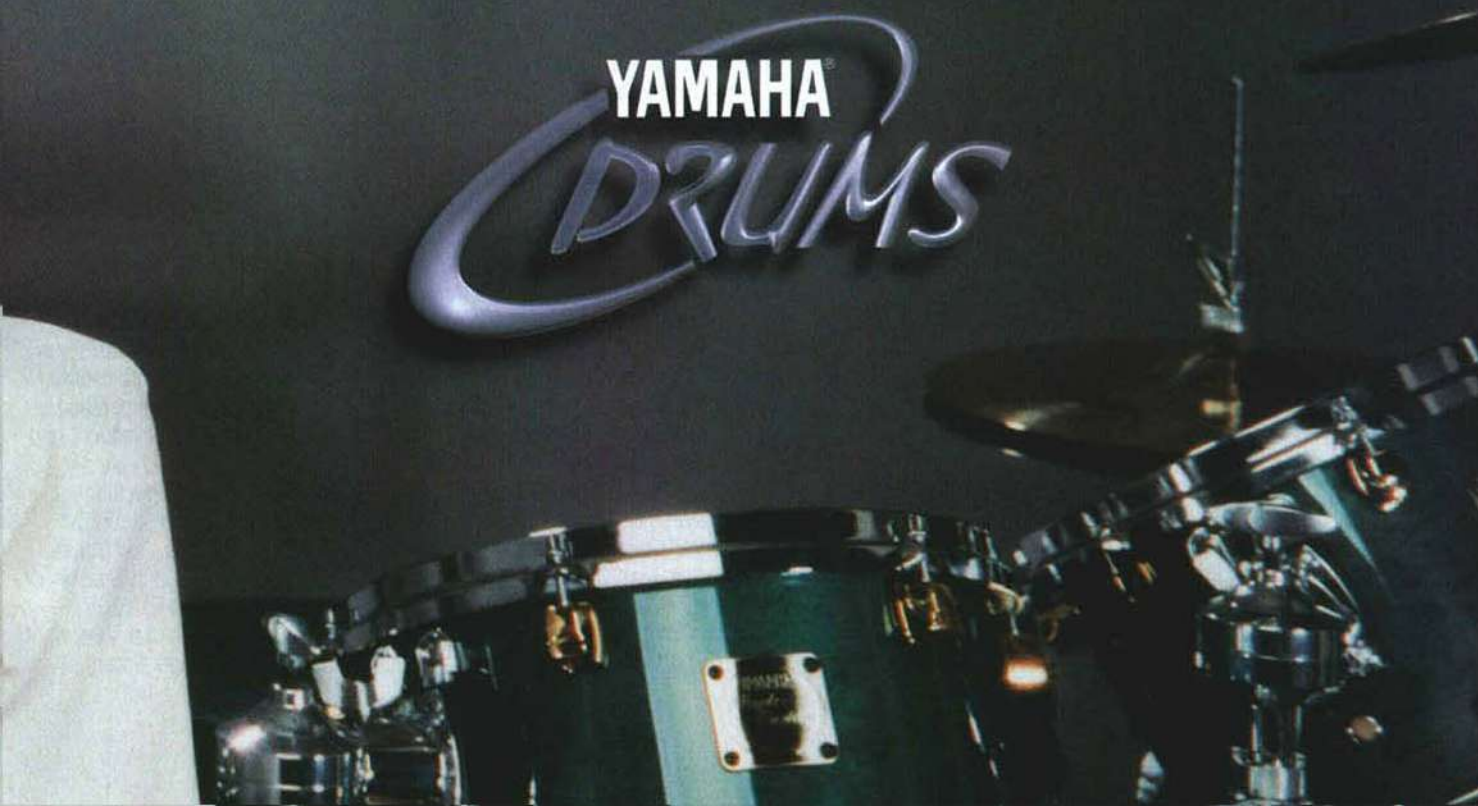
FOR HIS INDUCTION INTO THE

PERCUSSIVE ARTS SOCIETY

HALL OF FAME

FROM YOUR FRIENDS AT

YAMAHA DRUMS



Jimmy Cobb

Master Of Touch

by Bill Milkowski

In the pantheon of modern jazz drumming, so many of the great ones have passed on. Art Blakey and Buddy Rich are long gone. Mel Lewis, Kenny Clarke, Philly Joe Jones, Dannie Richmond, Frankie Dunlop, Arthur Taylor, Ed Blackwell, Tony Williams...all gone. Only a handful are still around. In the ranks of today's drum royalty you would have to place the names of Elvin Jones, Louie Bellson, Max Roach, Roy Haynes, and Billy Higgins at the top of the heap, followed by the likes of Billy Hart, Ben Riley, Joe Chambers, Paul Motian, Al Foster, and Louis Hayes. And don't forget revered elder Jimmy Cobb, who at age seventy is still swinging in regal fashion after all these years.

If Cobb had not played another session before or since the classic 1959 Miles Davis album *Kind Of Blue,* his place in jazz history would be assured. That remarkable document—perhaps the most influential and best-selling jazz record ever made—continues to be remixed, remastered, and reissued on a regular basis, grabbing new generations of listeners in the process. I personally know of three hardcore rock fans who possess only one jazz album in their entire collection. It's *Kind Of Blue,* cited by them as "good make-out music." I'm not at all sure that's what Miles had in mind back in 1959, when he went into the studio with pianist Bill Evans, bassist Paul Chambers, tenor saxophonist John Colfrane, alto saxophonist Julian Cannonball Adderley, and drummer Cobb. But from the opening track, "So What"—its pensive, rubato piano intro segueing to the familiar bass figure as Cobb finds the sweet spot on the ride cymbal—to the fragile closer, "Flamenco Sketches," this spectacular milestone in the annals of jazz sets a positively alluring tone, due in no small part to Cobb's signature touch. He underscores this definitive jazz session with his inherent sense of swing and an uncanny finesse both with sticks and with brushes. One need only listen to "All Blues" to get a distillation of Cobb's genius.

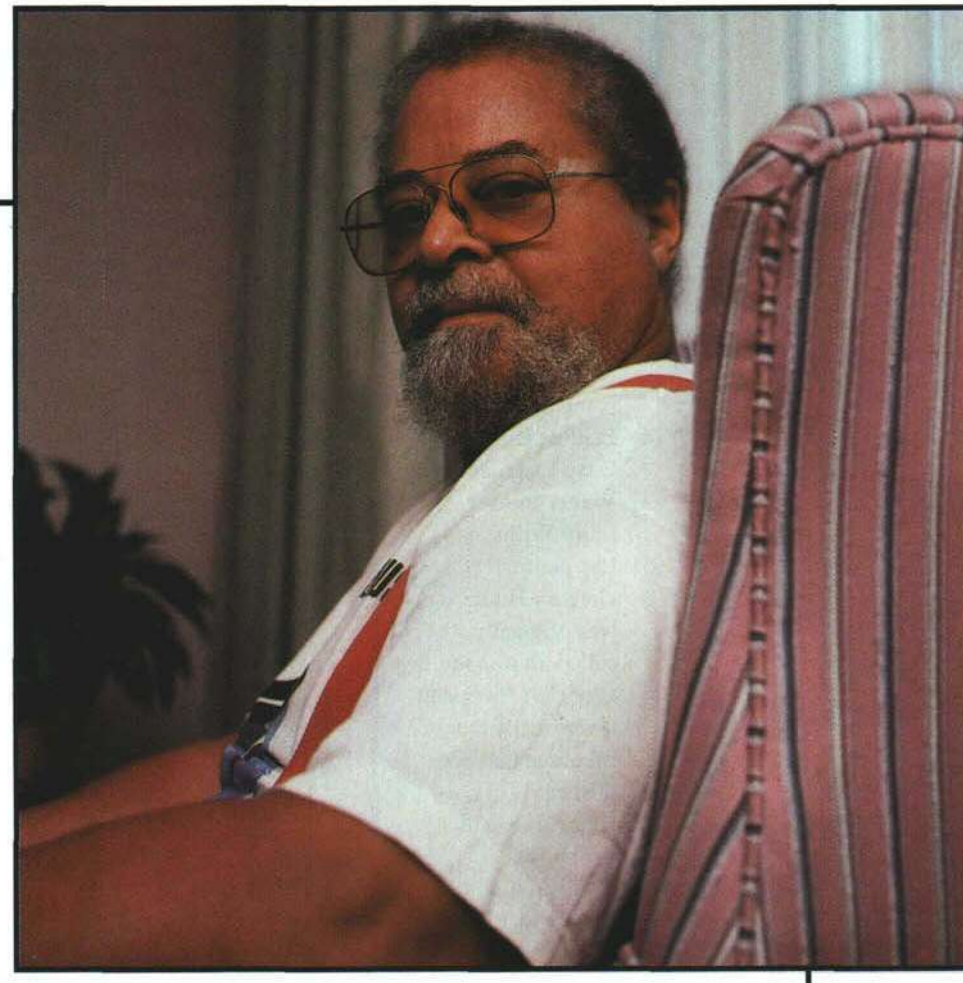
Like a jazz version of Pink Floyd's *Dark Side Of The Moon, Kind Of Blue* seems destined to remain on the charts forever. The most recent pressing of this landmark disc, done up in 1997 with 20-bit remastering, pitch corrections, and a rare bonus track, has already sold in excess of 450,000 units since its release—a figure made all the more incredible in view of the fact that most new jazz releases today struggle to reach 20,000. The sales figures on *Kind Of Blue* over forty years' time must be staggering. Hence, Cobb's place in history is secure. *[Editor's note: Cobb, the only surviving member from that landmark session, has not shared in the continued profits reaped over the years from* Kind Of Blue, *It wasn't until 1976, with the establishment by the musicians union of the Phonograph Manufacturers Special Payments Fund, that session musicians began getting royalty payments on reissues,]*

A consummate timekeeper, Cobb did indeed go on to make countless other sessions. During his tenure with Miles Davis (1958-63) he appeared on other important albums, including *Porgy And Bess* (Columbia, 1958), *Sketches Of Spain* (Columbia, 1959), and *Someday My Prince Will Come* (Columbia, 1961), as well as such brilliant live documents as *Live At Newport* (Columbia, July 1958), *At The Blackhawk* (Columbia, April 1961), *and At Carnegie Hall* (Columbia, May 1961). In 1991, Columbia issued *'58 Sessions,* a collection of tracks originally released as *Jazz At The Plaza* and including quintessential versions of "On Green Dolphin Street/ "Love For Sale," and "Stella By Starlight" by the same great Miles Davis Sextet that would cut *Kind Of Blue* a year later. It is another highly recommended document of Cobb's steady time playing and subtle accents.

Life after Miles was quite productive for Jimmy Cobb. In 1963, following some disputes over money, pianist Wynton Kelly and bassist Paul Chambers left Davis's band. Cobb would soon join them. They had a successful run as a trio up until Kelly's death in 1971, recording several albums for Vee Jay, Verve, Riverside, and Blue Note. The group actually sounded at its best backing guitarist Wes Montgomery on two landmark sessions, *Full House* (Riverside, 1962) and *Smokin'At The Half Note* (Verve, 1965).

Through most of the 70s, Cobb accompanied singer Sarah

photos by Aldo Mauro



Vaughan, and was later part of another great trio with pianist Hank Jones and bassist Eddie Gomez backing singer Nancy Wilson. A long-standing relationship with Nat Adderley (Jimmy played alongside the trumpeter in brother Cannonball Adderley's group before joining Miles) continued into the 1990s, yielding first-rate records on the Evidence, Theresa, Landmark, and Timeless labels.

More recently, Cobb has emerged as a leader in his own right. As the boss of Cobb's Mob—with guitarist Peter Bernstein, bassist John Webber, and veteran pianist Richard Wyands—Jimmy continues to distinguish himself as a living drum master and revered keeper of the straight-ahead flame. Their debut recording, *Only For The Pure At* Heart (Fable/Lightyear), is strictly in the old-school jazz tradition. In a word, *swingin'.* And with Cobb behind the wheel, the ride is smooth and syncopated all the way.

As jazz authority Stanley Crouch comments in his liner notes to *Only For The Pure At Heart,* "Jimmy Cobb is one of those who has created a sound for himself over the years that results from the thing that we find most difficult to teach. It is touch. Like any superb drummer, when Cobb starts laying the wood of that stick on that full moon of metal, we suddenly discover that the metal no longer sounds exactly metallic. It takes on another quality altogether. He learned how to drive with emotional power, not volume, which is what anyone playing with a jazz singer has to do. That is the message that is essential: Swing, swing, and keep on swinging; groove, groove, and keep on grooving; but depend on the power of your passion rather than the heaviness of your attack. He got his velvet groove in place, his soft-shoe story."

On the new album, Cobb's signature ride cymbal work, unobtrusive snare statements, and surging pulse are in full effect on "Say Little Mama Say." The title track is a jaunty waltz, reminiscent of Jimmy's pulse on "All Blues." He displays an uncanny sensitivity with sticks on "Stars Fell On Alabama," then burns with youthful exuberance on Jimmy Heath's "Gingerbread Boy," rushing slightly in his haste to heat up the bandstand. He even gets in a rare solo here. But ifs the loping swing feel of "Johnny Red," reminiscent of "Freddie Freeloader," that defines Cobb's innate sense of time.

Elsewhere on *Only For The Pure At Heart,* the great drummer engages in some lively call & response with pianist Wyands on a jaunty "Smile." He exerts an exquisite touch with brushes on the lush ballad "Ma Turk," trades jovial "eights" on the relaxed shuffle blues "Vida Blue," and indulges himself in some rare solo breaks on the romping closer "Riverside."

Cobb's other recent activities include a fine trio session led by bassist Eddie Gomez *(Dedication,* Evidence) and a key part in a Miles alumni project *(Endless Miles,* N2K), which was recorded live at Birdland in New York City on what would have been the jazz icon's seventy-second birthday (May 26, 1998).

Although he currently resides in Woodstock in upstate New York, the following interview took place in Cobb's crib on 138th Street in Harlem, the very same place he was sitting forty years ago when Miles Davis placed that fateful call to him and said, in that menacing, oft-imitated rasp, "I want you to join the band!"

"I was home, right here in New York, and Miles called me up at about six-thirty in the evening and said, 'I want you to come in the band.' And I said, 'Okay. Where's the gig?' He said, 'The gig is in Boston.' 'What time does it start?' He said, 'Nine o'clock.'"

BM: Is *Only For The Pure At Heart* really your first record as a leader, after all these years?

JC: Kind of like that, yeah. I had done a thing back in 1982 that came out under my name. It was with Freddie Hubbard, Dave Liebman, Walter Booker, Larry Willis, and [tap dancer] Gregory Mines. It was originally called *So Nobody Else Can Hear,* and it was really the first time that people heard Gregory Hines sing. Bill Cosby was involved in it too. It got a lot of play locally around New York on [radio station] WBGO. It originally came out in vinyl form but it's been remixed and repackaged recently as a CD under the title *The Session.* I mainly sell 'em at gigs-

BM: How do you feel about this new album?

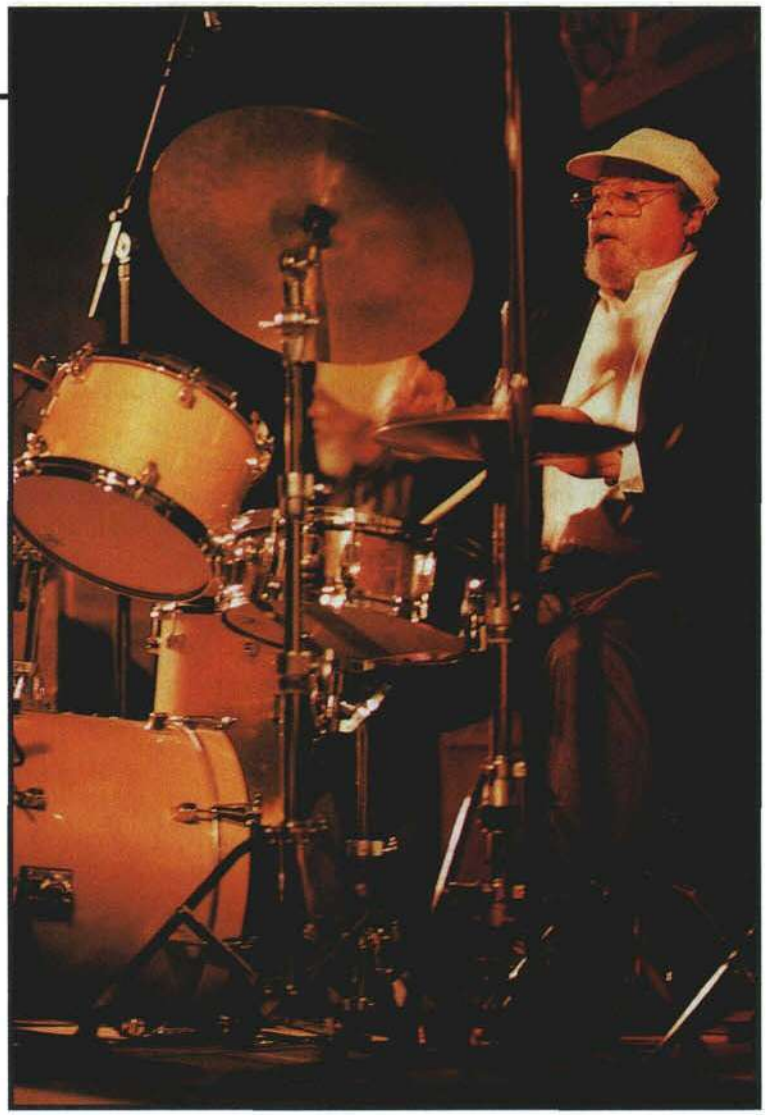
JC: It worked out pretty good. It's got a nice, warm sound because we were going for that in-the-club kind of thing. We recorded it at a place on 51 st Street, a bar that had been closed down. We just brought the equipment in there and played like we was in a club, you know? And, of course, I had a nice hookup with the guys on the session. I had been playing with Peter Bernstein and John Webber for a long time in Cobb's Mob. I met Peter when I was teaching a rhythm class at the New School on Mondays. It was a pretty popular class—everybody would come by wanting to play with me. In fact, the course got so large one year that they had to split it up and give half the students to Adam Nussbaum.

BM: How long has Cobb's Mobb been a working unit?

JC: Actually, we started to play gigs off of the school thing because Peter always wanted us to play together. So he would go around and try to find gigs in clubs and we would go and do 'em. At first it was Brad Meldhau on piano, Peter, Webber, and me. And we knew we had a good feeling together, which we got into on the bandstand. Eventually we made a record together under Peter's name *[Somethin's Burning,* Criss Cross]. That was the original Cobb's Mobb thing, but it was on Peter's record.

BM: One of the things that people must really like about playing with you is your unerring sense of time and, as you mentioned, your feel. You seem to have a real intuitive sense for rhythm section feel.

JC: Yeah, I know how I would like it to sound, just from listening to guys over the years—just hearing the way Philly Joe and Red Garland and Paul Chambers played together. And different people too, like Ahmad Jamal with Vernel Fournier and Israel Crosby. So I've heard a lot of things that sound like I like to



hear it sound. That's constantly in my head, that kind of sound. And I try to keep it right there.

BM: You had a long relationship with Wynton Kelly.

JC: Yeah, I met Wynton when he was about seventeen years old. When I first went on the road with Earl Bostic—that's the first time I left my home base of Washington, DC to go out into the world—we traveled with Dinah Washington as the first act. And Wynton was playing with Dinah at the time. This was kind of a package thing, so when Dinah wanted to sing she had to use me and [bassist] Keeter Betts for the rhythm section. That's how I met Wynton. He played just the same way then at seventeen as he did later. He was a very good piano player when I first met him and he had a very good feeling. Everybody loved to play with Wynton. Miles said he was his favorite accompanist. Great touch and great sense of swing.

BM: There are a few young guys on the scene now, like Benny Green and Cyrus Chestnut, who are trying to cop that Wynton Kelly vibe in their own playing.

JC: I don't blame'em. If I played the piano I'd try to cop it too.

BM: So you've always had a clear idea of what a rhythm section should sound like?

JC: Oh yeah. Like I say, Philly Joe Jones, Art Blakey, Kenny Clarke—that kind of feeling. I always thought along those lines, you know? When I was younger, before I even started to play the drums, I used to listen to phonograph records of Billy Eckstine's band [the 1944-47 band, which included Charlie Parker, Dizzy Gillespie, Gene Ammons, Dexter Gordon, Frank Wess, Miles Davis, Kenny Dorham, Fats Navarro, Sonny Stitt, Leo Parker, and Art Blakey—virtually all unknowns at the time]. So I got that feeling from those records a long time before I even got onto the drums. And as I was coming up, there was a whole lot of music you could hear and see. In Washington, DC you could walk down the street and hear blues coming out of somebody's house, bebop from somebody else's window. You'd hear Coleman Hawkins playing "Body And Soul." Or you could walk by a sanctified church and hear them getting down. You could hear all that music just walking down the street. It was beautiful.

BM: And there was more of a connection between jazz and dancing back then, right?

JC: Oh yeah, man! Back in the days of the Savoy Ballroom they used to have continuous bands playing and people would dance. I used to go to the Audubon Ballroom and see Miles Davis, Sonny Rollins, and all them people. Some people would stand up and listen to it and some people would dance. And they was playing bebop too and they would be dancing. But then all of a sudden it stopped.

Cobb's Living Sticks

Jimmy Cobb's Slingerland kit includes a 5 1/2" snare drum, 8x12 and 10x12 tom-toms, a 14x14 floor tom, and an 18" bass drum. His cymbals are Zildjian, given to him by Mel Lewis. They include an 18" *K* and a 20" *A*. Though he uses Vie Firth *5A* sticks, Jimmy mentions some sticks he recently received from the Dracula company of Romania. They bear these words: "Our sticks are made from special wood from the forest of Transylvania, pieces that belonged to Vlad Dracula, the king. They are handmade and balanced, and above everything they have a great personality because they are alive. If you want to become a legend, just touch them and your life will change."

Announcing The Latest Release From The MD Book Division...

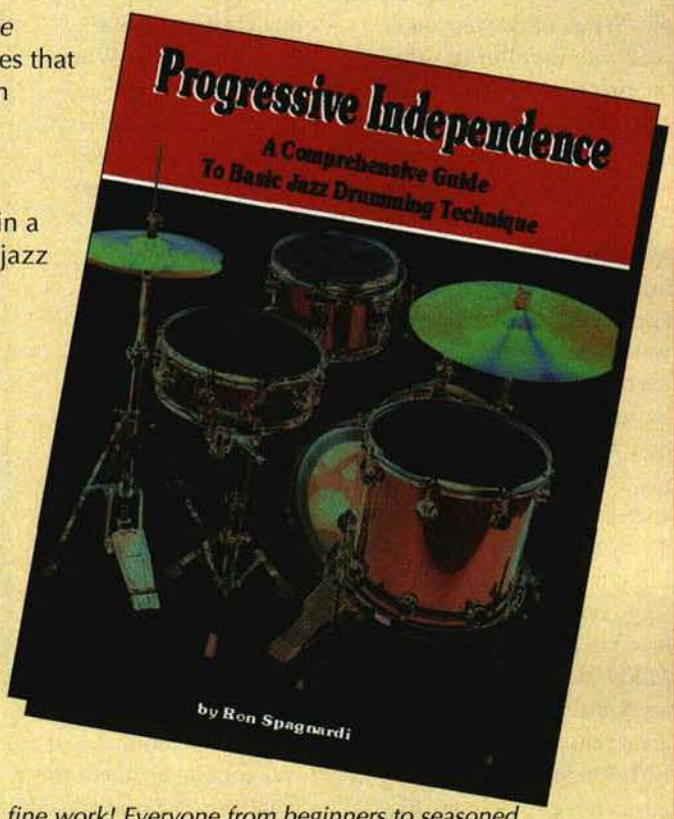
Progressive Independence

By Ron Spagnardi

"Coordinated Independence" is a technique *all* good drummers need to master.

Written by MD Editor Ron Spagnardi, *Progressive Independence* improves your drum skills through a series of graduated exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern.

The gradual, systematic approach presented in *Progressive Independence* will help you support and respond to the music in a more musical and effective manner. An essential technique for jazz and big band drummers, and an absolute must for *every* serious student of modern drumming.



What Some Of The World's Leading Drummers Are Saying About Progressive Independence!

"Progressive Independence *should result in long-term benefits...a welcome addition to any percussion studies library."*
Peter Erskine

"A very worthy contemporary extension of existing literature on coordinated independence."
Adam Nussbaum

"A solid foundation in independence that gradually increases your ability in a practical and musical step-by-step manner."
Peter Magadini

"...the finest in-depth treatment of jazz independence I've seen...this book will be a tremendous aid to teachers and students for decades to come."
Ed Shaughnessy

"A fine work! Everyone from beginners to seasoned professionals will find it valuable. Progressive Independence *should be part of every drummer's library."*
Joe Morello

"A fantastic book for developing independence in a very musical way. A must for jazz drummers of all ages."
Gregg Bissonette

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Progressive Independence (00330290)	$12.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax.	TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD6

I don't know why, but I guess it got to where people just wanted to sit down and listen.

BM: How did you get onto the drums?

JC: There was one guy who got me interested in playing the drums. His name was Walter Watkins. He used to take forks and stuff and beat on my mother's window sills and the furniture, and he got me doing it too. He wasn't a professional musician or anything, it was just some hobby that he liked to do. He didn't have drums or nothing like that, he just had a good sense of rhythm. And that got me interested in wanting to play the drums myself. Eventually I worked at a drugstore where my mother was the short-order cook at the fountain. She got me a job as a busboy, and that enabled me to save up enough money to buy a set of drums.

BM: What was that first kit?

JC: Well, I used to pass a music store in downtown Washington, and in the window there was a picture of Gene Krupa sitting at some Slingerland drums. I used to pass by that picture every day and look at those drums, thinking, "One day I'm gonna buy me a set of those drums." And I finally saved enough money for 'em. And actually, that's who I endorse now, Slingerland. The first real advertising I had was for Gretsch when I was with Miles. But somebody lifted those Gretsch drums off of me one night outside of Walter Booker's apartment. A friend of mine was carrying 'em from gig to gig for me. He stepped out of the car for a minute to go upstairs to Walter's, and when he got back they were gone. He felt so bad about it that he started to call all the drum companies to try and get me a new set of drums. Pearl ended up sending me not one but two sets of drums. So for a while there I was playing Pearl drums. Later I played Premier drums. Recently I've been running into some Gretsch drums overseas that sound beautiful. That last set I played sounded so beautiful I wanted to bring 'em back. But the Slingerland drums sound very good to me as well.

BM: What did you play on the Cobb's Mob record?

JC: The producer [Fable Records head Don Mikkelsen] had cut some sessions just before ours with the saxophone player Doug Lawrence *[High Heeled Sneakers]*. His drums were already set up, and I figured the engineer already had a sound going with those drums, so I played those drums, which belonged to the young drummer that Doug was using. *[Editor's note: The drummer in question was Willie Jones, and his kit is by Remo, with a 16" bass drum, a 12" rack tom, a 14"floor tom, and a 5x14 snare drum.]*

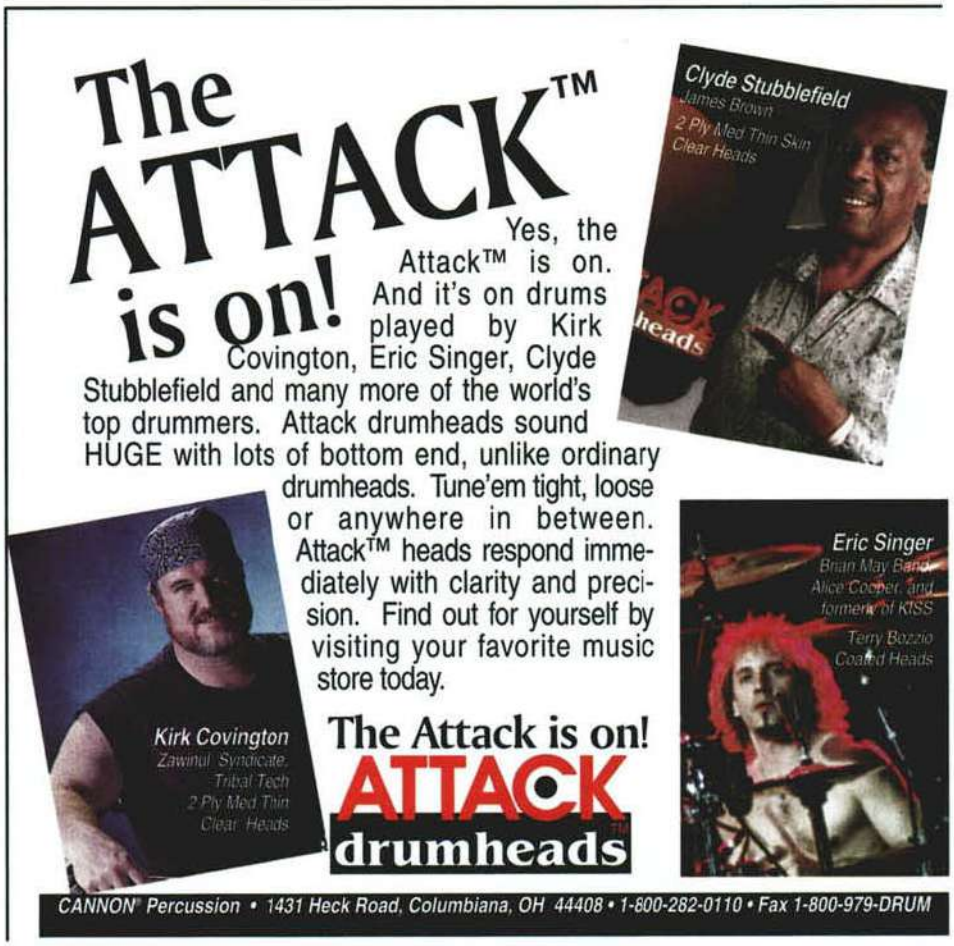
> *"Tony thought the drums were supposed to be loud. But me, I followed the styles of cats like Kenny Clarke and Philly Joe Jones, which is a whole different approach."*

BM: And you brought in your own cymbals?

JC: Oh yeah. I don't really wanna play anybody else's cymbals because I know the ones that I have sound good. The 20" is a Zildjian A and the 18" is a *K* that Mel Lewis gave me. When my drums got stolen that time, they got my cymbals too. So Mel laid these on me—the 18", 20", and a set of hi-hats. And I said, "Well, when do you want these back?" And he said, "Just take 'em. If I die, you got em." Mel and me, we was good friends, you know?

BM: One of the signature qualities of your playing is your ride cymbal work, which provides such a heartbeat for the band. It's subtle, it's there, it doesn't really overstate, but it's really very important in a way. Is that something that somebody impressed upon you along the way, or did you just come up with it yourself?

JC: Yeah, I remember a couple of times—speaking of those guys coming through town when I was young—some guy came through with a rock 'n' roll band and I think I remember him playing a ride cymbal like that. That was actually the best thing he had going. He wasn't really playing a whole lot of stuff around the drums, but he had a good beat and it sounded



You Rock!

Mario
Calire
WALLFLOWERS
5B WOOD

We Roll!

How do you select the perfect pair of sticks? You roll them — but you shouldn't have to. Everyone knows that a warped stick can have a negative impact on your performance. Further, warped sticks break faster than straight ones. And while we're on the subject, don't you wonder why you still have to roll sticks from manufacturers that claim their sticks are straight right out of the package? The fact is, a lot of the other guy's sticks just aren't straight and that's why you're still rolling them. At Vater, we start with moisture controlled white hickory and actually roll the raw dowels. Every dowel is inspected for mineral defects and warpage too, so only the straightest grain dowels are selected to become Vater sticks. If that sounds like a lot of hands on quality control, it is! As a matter of fact, Vater's "perfect wood" is rolled five times throughout the manufacturing process, usually by a Vater family member! No other stick maker can match Vater's quality standards. Period. So if you'd like to spend less time rollin' and more time rockin' — play Vater. It truly is GOOD WOOD... perfected.

WATCH FOR US ON THE WEB AT WWW.VATER.COM

WRITE OR EMAIL FOR A FREE CATALOG POSTER

Vater Percussion, Inc.
270 Centre St., Holbrook, MA 02343
voice: 781-767-1877 fax: 781-767-0010
www.vater.com / email: vaterinc@aol.com

good. So I got that from him. Then it was reinforced when I started to remember the way Kenny Clarke played. Klook could play a cymbal, man. It would be a splash cymbal and he could play it and it wouldn't splash. You could hear the beats come out of it without that big ring in it. He had good control over it.

BM: And you put your own slant on Klook's thing?

JC: Yeah. A lot of times drummers used to get all the blame for whatever happened in the rhythm section. That's why sometimes it sounds like I might be rushing it a little bit. Because I always used to get blamed for stuff that happened. And I think that got me to play like that. I don't know if it's a bad habit or a good habit, but whatever it is, it's me.

BM: Were you also influenced by Philly Joe Jones?

JC: Oh yeah. I remember being with Earl Bostic in about 1950 and going to Philadelphia to play a gig, and Philly Joe sat in. And I thought, "Damn, Earl might as well give the gig to Joe, good as he's playing." It frightened me, man. Joe was such a natural drummer. But seeing him play made me want to get to that too.

BM: You then joined Dinah Washington.

JC: Yes. She was even more popular than Earl at the time. And from being in that band and being her companion too [Cobb married Dinah Washington in 1951 and acted as her musical director until 1955], I got to meet everybody. All the people that it would've taken me a long time to meet on my own, I met during those years with Dinah. I just went around and met everybody who was prominent in the music business, and I guess that kinda helped me a little bit too.

BM: Is that how you met Miles?

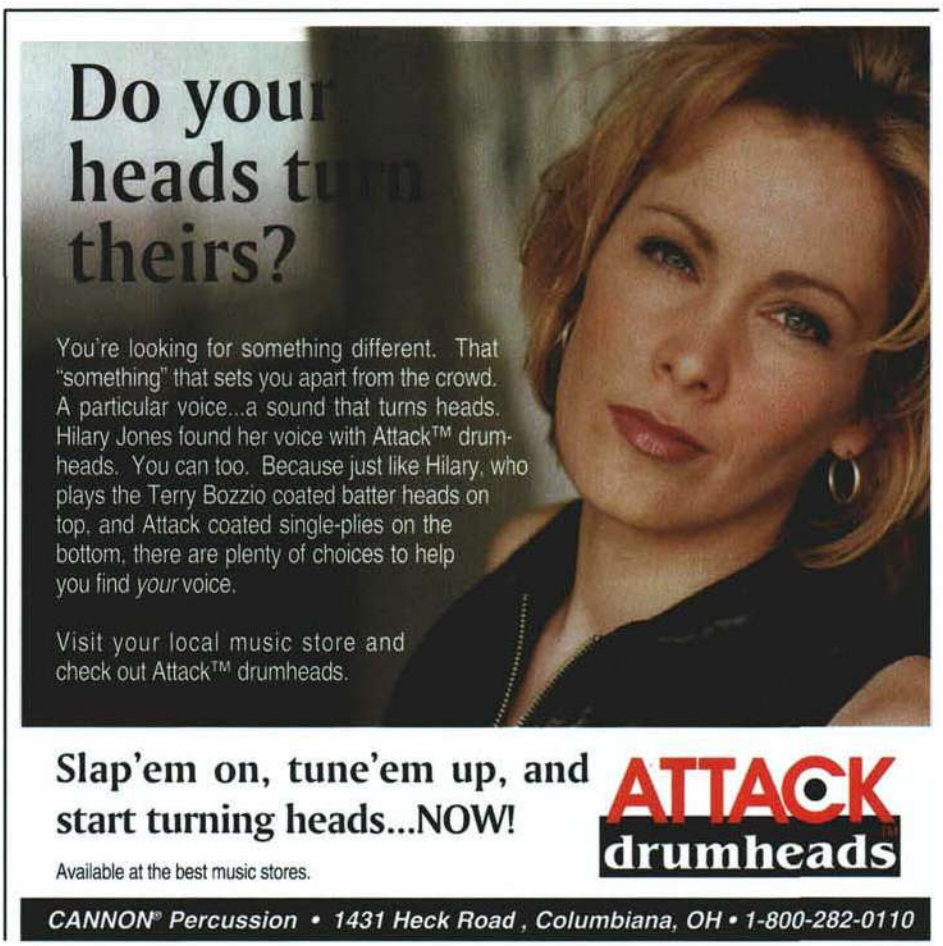
JC: We played together once before I got in his band, when I was still with Dinah Washington. Symphony Sid had some all-stars that he used to carry around to different theaters, and he'd only bring the front line and hire a rhythm section. So this particular front line was Charlie Parker, Miles Davis, Milt Jackson, and Toots Thielemans, who had just come from Belgium. We played for a week, two or three times a day, in a theater in Philadelphia. So we had met then. And I think there was another time even before that when Miles was working in a place right across the street from where we were working. I used to come down at intermission and go hear his quartet. And it sounded good, you know? So I knew him from then. I don't know exactly the first time we met but I think it was probably one of those two times.

BM: And what were the circumstances of your getting into the band?

JC: I had worked with Julian "Cannonball" Adderley on one of his first bands, right when he came to town from Florida. The band he had was his brother Nat on trumpet, Junior Mance on piano, Sam Jones on bass, and me [heard on *Cannonball's Sharpshooters,* Mercury, March 1958]. So we did that for about a year, and then they had to break that band up because they got in trouble with the IRS or something. Cannon was living in Long Island in Nat's apartment, then Miles had heard him and wanted to hire him in his band. So Cannon got in there, but he was nervous 'cause he couldn't play with Philly Joe. Joe played different from the way Cannon was playing. They just didn't hook up. Miles knew that Cannon and me had played together and Joe was about to quit anyway. So that's how that happened. Cannonball got me into the band because I guess he wanted some help. He used to tell me, "Why don't you come hang with me because Joe hasn't been showing up for some of these gigs, and if he don't come and you're there, you can play." So I hung out with him for a few gigs, even went to a record date. And me and Joe was tight too, you know? It wasn't like I was trying to steal his gig. And then all of a sudden, I guess Joe just quit. *[Editor's note: In his autobiography, Miles writes: "Everyone was tired of Philly's junkie shit by now and we just couldn't handle it any longer. He finally quit and started his own band that sometimes had Red Garland in it. I would miss that 'Philly thing,' that 'Philly lick' on the rim. But Jimmy was a good drummer who brought his own thing to the sound of the group. I was going to miss Philly but I knew I was going to like Jimmy too.]*

BM: How did he hire you?

JC: I was home, right here, and one day Miles called me up at about six-thirty in



the evening and said, "I want you to come in the band if you want to." And I said, "Okay. So where's the gig?" He said, "The gig is in Boston." I said, "What time does it start?" He said, "Nine o'clock." So I'm here in New York and the gig is in Boston at nine and it's already six-thirty. So here I go scrambling. The drums are already packed up, and I get to the airport, catch the shuttle up there, get to the gig, and they're playing—without the drums. They were playing '"Round Midnight" as I started setting up the drums. And I came in right at that part where the break is, you know—that's where I started with Miles, *right there,* in Boston, on that spot.

BM: And you stayed in the band until 1963?

JC: Yeah, I did almost all of it from '58 through '63, but one time we had a tour and just before we was getting ready to go, Miles calls me up and says, "Joe's gonna make the tour." And I says, "Oh yeah? Okay. Just leave me two weeks worth of money at the union and y'all got it." So Philly Joe made that tour. In the meantime, I had been rehearsing with Sonny Rollins' band with [guitarist] Jim Hall and [bassist] Bob Cranshaw. And when Miles got back from that tour with Philly Joe, he called saying, "I want you back in the band." So I went right back in the band without ever working with Sonny. I think Sonny got Ben Riley instead [documented on the January 1962 session *The Bridge,* RCA/Bluebird].

BM: Who was playing piano with Miles when you got into the band?

JC: Red Garland was still playing. And he started to not make a lot of gigs. The band would be at Birdland and Red would be up on 126th Street cattin', you know. The guys would walk up to him and say, "Red, ain't Miles at Birdland tonight?" And he'd say, "Yeah man, everything's cool." So it would be like that. In fact, we went to Washington, DC once and played a whole date without Red. Then he showed up the next day. So I did that with him for a minute, and then Bill Evans came in for a minute [actually, eight months]. And you know, Miles used to have a way of asking everybody who he should get on any given instrument. He'd get the consensus of opinion. And when Bill left the band I told him, "Get Wynton. He's the person that you need." So he went out and got Wynton. And he loved Wynton. In fact, at the Blackhawk one time he came over to me and said, "I sure wish I could swing like Wynton." And I said, "I wish you could too, Miles." [laughs]

BM: You, of course, played on the great *Kind Of Blue.* Did you have any idea at the time how important and popular this album was going to be?

JC: Well, I never thought it would come to this. I knew it was good, but....

BM: And it keeps getting remastered and reissued over the years.

JC: Yeah, and it's gonna keep selling because it's something that you can sit and listen to and it's not irritating if you listen to it entirely. And after it's over you'll be happy that you did.

BM: That album features some beautiful examples of your brushwork on "Blue In Green" and "Flamenco Sketches."

JC: Yeah, it's a funny thing. I happened to bring brushes along for that session, and on one of those tunes [producer] Teo Macero called out from the control booth, "Hey man, the brushes sound like surface noise." But Miles said, "That's all part of it, Teo."

Now, here's a great reason to try the new Terry Bozzio Signature drumheads by ATTACK™! Because now, for a limited time, you can buy your choice of any two Bozzio heads and get a third one of equal or lesser value of your choice *absolutely FREE*!*

Terry Bozzio heads are better because:

- *Our special steel hoop requires no glue to secure the mylar*
- *Guaranteed not to fail at the hoop*
- *Brighter, more melodic sound*
- *The first real improvement in traditional mylar heads in 35 years*

Your satisfaction is 100% GUARANTEED by our full money-back guarantee! Visit your favorite music store today and sound better tonight. Or, call us toll-free at 1-800-282-0110.

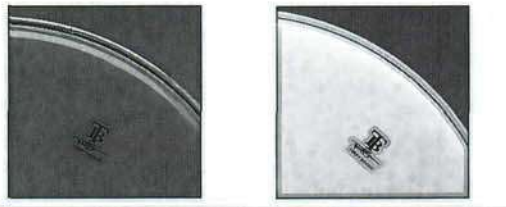
USE THIS PAGE AS A CONVIENT ORDER FORM!

Buy any two Terry Bozzio Signature Drumheads and get one FREE*!

BONUS OFFER! Free with any purchase, TERRY'S TUNING TIPS, a step-by-step, detailed guide, written by Terry himself showing you how to achieve the sound you want.

Size	Qty	Snare Side	Qty	1-Ply Coated Top Dot	Qty	1-Ply Coated Bottom Dot
12"		TBSS12 $15.00		TBT12 $22.00		TBB12 $22.00
13"		TBSS13 $16.00		TBT13 $23.50		TBB13 $23.50
14"		TBSS14 $18.00		TBT14 $26.00		TBB14 $26.00

Size	Qty	1-Ply Thin Skin Black	Qty	No Overtone Clear	Qty	No Overtone Coated
20"		TBBL20 $43.00		TBNO20 $44.00		TBNO20C $44.00
22"		TBBL22 $53.00		TBNO22 $54.00		TBNO22C $54.00
24"		TBBL24 $63.00		TBNO24 $64.00		TBNO24C $64.00
26"		TBBL26 $70.00				
28"		TBBL28 $75.00				



Size	Qty	1-Ply Medium Clear	Qty	1-Ply Medium Coated
6"		TB6 $14.00		TB6C $14.00
8"		TB8 $15.00		TB8C $15.00
10"		TB10 $16.00		TB10C $16.00
12"		TB12 $18.00		TB12C $18.00
13"		TB13 $19.00		TB13C $19.00
14"		TB14 $21.00		TB14C $21.00
15"		TB15 $25.00		TB15C $25.00
16"		TB16 $30.00		TB16C $30.00
18"		TB18 $35.00		TB18C $35.00
20"		TB20 $43.00		TB20C $43.00
22"		TB22 $53.00		TB22C $53.00
24"		TB24 $63.00		TB24C $63.00
26"		TB26 $66.00		TB26C $66.00
28"		TB28 $70.00		TB28C $70.00

* Buy any two Terry Bozzio Signature drumheads at list price, and get another head of equal or lesser value absolutely free! There is no limit to the number of heads you may buy or receive free. Offer limited to US residents only. Please allow 4-6 weeks for delivery. Do NOT send cash. Photo copy of order form acceptable.

Yes! Here's my order:

Name_____

Address_____

City_____ State_____ Zip_____

Phone_____

	Quantity	Sub-Total
1. Circle the heads you want.		
2. Fill in the no. of heads ordered.		
3. Fill in the no. of heads Free*		FREE*
4. Add Tax (Ohio 5.5% only)		
5. Add Shipping - $1.50 per head		
	TOTAL	

6. Payment Method:

Check
Money Order

Credit Card:_____ Exp. Date:_____

Card No._____

Signature_____

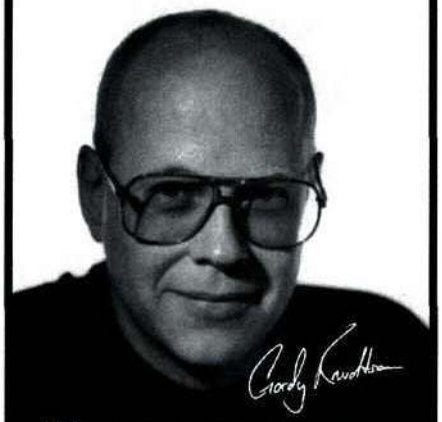
ATTACK drumheads™

MAIL to:
Cannon Percussion
1431 Heck Road
Columbiana, OH 44408

FAX:
1-800-979-DRUM (3786)

CALL:
1-800-282-0110

REAL TEACHERS. REAL EDUCATION.



"MY MUSICAL GOAL IS SIMPLE; TO BE BETTER TODAY THAN I WAS YESTERDAY. WHAT'S YOURS?"
GORDY KNUDTSON, DRUM DEPT. HEAD
DRUMMER, STEVE MILLER BAND

MUSIC TECH
Center for Music & Recording Arts
Associate Degree & Diploma Programs
1-800-594-9500 www.musictech.com

BM: Where did you develop your brush technique?

JC: That's something I got from playing with Dinah for five years, because most of the time I didn't play nothing but brushes with her. I played some sticks, but mostly it was a brush gig. And that was good training, playing behind a singer, because you have to be delicate where you need to be delicate and yet forceful too. Sometimes she wanted me to be like a horn player. But under that she was singing very slow ballads, so you had to be very soft but loud enough to keep the time even too.

BM: How did you break with Miles?

JC: What happened was, Paul Chambers, Wynton Kelly, and I started working on the side as a trio. And the trio got so popular that we just figured we could do more of it. We would work in Birdland between sets by the main acts, whether it was Count Basic's band, Maynard Ferguson's band, or whoever. The idea was when the trio went on they could clear out the room so more people could come in. But what was happening was that when the trio played, nobody would leave. So that's how we got a reputation going with the trio. And we figured we could do something with it. And we did for a while. We played with Wes Montgomery for about a year. We did some things with Zoot Sims and Al Cohn. We were doing pretty good for ourselves.

BM: So Miles lost his whole rhythm section all at once.

JC: Yeah. Actually, Paul and Wynton quit before I did. We were in Chicago once and they had some kind of difficulty about money. I think it was probably just a misunderstanding. Wynton and Paul liked to draw payment from Miles because they would spend money real quick. Quicker than me, anyway. So I think one night they went in to ask him for a draw and he went to telling them somethin' about, "Well, man, you know, when y'all are off, you can go and draw unemployment 'cause I pay that stuff." So they misunderstood what he was saying and just said, "Shit. We quit." And that was it. They quit in the middle of a tour. They wanted me to come along but I told them, "Listen, man, I can't quit. I got bills, I got a wife, I got other stuff I got to take care of. So I got to finish this tour." So they quit, came back to New York, and started working with A.T. [Art Taylor].

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
-Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 606-276-1827
431 Southland Dr., Lexington, KY 40503

Finally...The Choice is Yours.
J & J Drum Restoration
J & J Custom Drums
Toll Free 1-877-414-DRUM (3786)
www.jjdrums.com

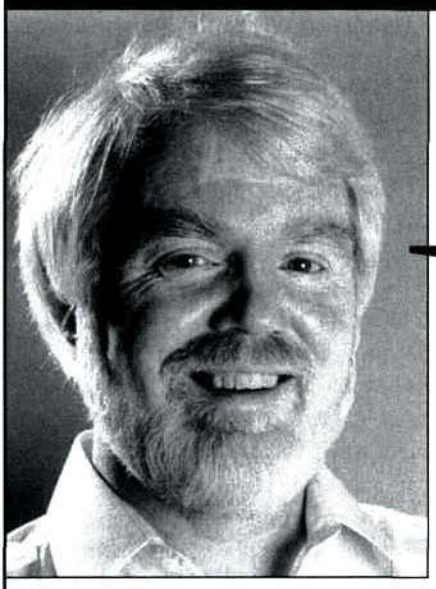
Proud Retailer Of Meinl
Cymbals
PERCUSSION
919 833-0040
FAX 833-1694
North Carolina's Largest Drum Specialty Shop
1003 East Whitaker Mill Road Raleigh, North Carolina 27608

Sam Barnard's
Super Gloss Drum Material
Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors.
$59.99 & Up for 5 pc. sets. w/step-by-step instructions. Also sold for ANY number of drums.
Shipping Time Short! Most orders shipped within 50 states (& even other countries) take only 3-7 days.
MC VISA
PA SPEAKERS, MONITORS & SPEAKER PARTS
Carpet, grills, handles, corners, etc.
DRUM HARDWARE
Professional mounts, stands, rims, lugs, tension rods, cymbals, heavy-duty drum mounts...$69.99
15 yrs. in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.
We Ship C.O.D.
Dealer Inquiries Welcomed
Satisfaction Guaranteed
(602) 279-4041

THE CASE SPECIALISTS
HEAVY DUTY DRUMBAGS
5 piece set only $99*
5 piece set only $99*
Nylon Cordura • Carpet Lined Shoulder/Backpack Straps
*ALSO AVAILABLE CUSTOM FLIGHT CASES
DISCOUNT DISTRIBUTORS
800 346-4638
IN NY 516 563-8326
www.a1stop.com/discount-cases

CLEARSONIC PANELS
Effective & Portable Volume Control!
For a FREE brochure call
1 800-888-6360
lan2wan.com/clearsonic
Starting at $320

AQUARIAN



ROY BURNS

DRUMMERS!
Take the Aquarian Challenge. and Compare!

A drumhead is like a cymbal. If it doesn't sound good in the store it won't sound any better just because you put it on your drum kit.

In order to get a good drum sound you must start with a good drumhead sound.

THE DRUMHEAD TEST

1. Pull an **Aquarian** drumhead out of the box, hold it by the hoop, and tap it in the center with your finger or a drumstick.
   Each and every Aquarian drumhead has a musical sound and true resonance.

2. Try the same test on any other drumhead. **Try several in a row**. Does one sound like paper? Does the next one sound dead? Does each one sound different? Does one sound almost okay? Do the two ply heads have wrinkles or bubbles?

3. Try this test with **Aquarian** and any other drumheads and **compare**. We think you will find that only **Aquarian drumheads sound great right out of the box... everytime!**

4. We **challenge** all other drumheads to meet this standard of quality and consistency. **Try this test yourself and compare**.

REMEMBER

"If the head doesn't sound good when you tap it, it won't sound good when you play it!"

Roy Burns

NOW YOUR DRUMS CAN SOUND THE WAY THEY WERE MEANT TO SOUND.

All **AQUARIAN** drumheads are made from our NEW X-W™ (Extra-Warm) drumhead film for a more powerful, resonant and musical sound.

"Basic Drum Set Tuning", a video featuring Roy Burns is available at your **AQUARIAN** dealer at a special low price. Call today.

AQUARIANACCESSORIES
1140 N. Tustin Ave., Anaheim, CA 92807
714-632-0230 ▪ Fax 714-632-3905
e-mail: aquarian98@sprintmail.com
All Rights Reserved

EXPAND
YOUR
DRUMMING
HORIZONS...
...with a
subscription
to
MODERN
DRUMMER
CALL
TOLL
FREE:
(800)
551-3786
Outside the U.S.
815-734-1114
MONDAY THRU FRIDAY
8:30 AM - 4:30 PM CST
MASTERCARD AND
VISA ACCEPTED

When they quit Miles, he got Ron Carter on bass, Harold Mabern on piano, George Coleman on tenor sax, and Frank Strozier on alto sax. And when we finished that tour, I gave him my notice.

The day that I was leaving Los Angeles to come back to New York, Miles was going into the studio to make *Seven Steps To Heaven* (Columbia, 1963). I dropped him off by the studio, you know, then I went to the airport and caught the plane back to New York to join Wynton and Paul. I think we made *Boss Guitar* with Wes Montgomery the same day I got back from LA. So it wasn't no rough parting between me and Miles. It went pretty smooth. I even recommended a new drummer to him. He said, "Who should I get, man?" And I said, "Try Frank Butler. He lives out here." So he tried Frank on that session, but in some kind of way they didn't hit it 'cause.. .I don't know—Frank might've been having personal problems or something and Miles didn't want no more problems. So when he got back to New York, his lawyer talked him into getting Tony [Williams, who ended up completing the *Seven Steps To Heaven* session].

WANTED:

DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like you. To help pass along those tips to drummers who can benefit from them, *MD* features a department called *Drumline*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips to valid practice and playing ideas. And we'll send you an *MD* 6-Panel Cap for your winning tip if it's published!

We ask that you keep your *Drumline* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *Drumline*, c/o Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009.

Why keep your unique ideas to yourself? Share it with thousands of drummers around the world through *MD's Drumline*—and we'll send you a cap as a Thank you!

BM: You represent a kind of old school approach to the kit. Most drummers today don't play like that anymore. They're often too anxious, very busy, and they play too loud.

JC: I don't know. I guess a lot of them got into Tony's style. Tony thought the drums were supposed to be loud. In fact, he had mic's on all his drums. He just liked loud drums. So when guys look at you as a role model, they do what you do. And I guess that's how that got started. But me, I followed the styles of cats like Kenny Clarke and Philly Joe Jones, which is a whole different approach.

BM: What do you see as some common faults among young drummers?

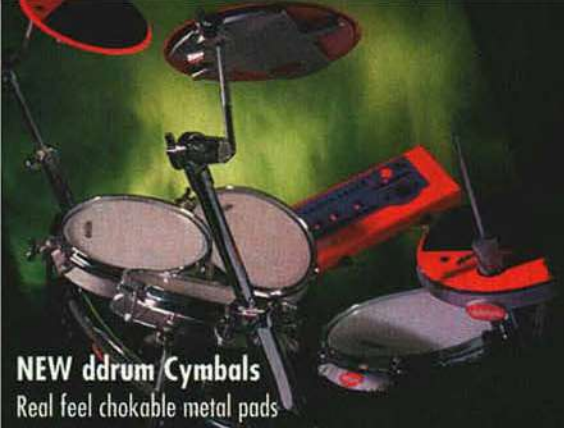
JC: They all like to start out playing like Elvin or something—which I have no problem with. But you're supposed to learn how to play some other kinda way too, like maybe just play some time for somebody. Not everybody you play with is going to want to hear everything broken up all the time. And most of the young drummers I hear, they don't try to play the bass drum at all. I think they think that's old-fashioned. But usually when I teach them I say, "At least try to practice that sometime. Do your other thing, but be able to play a strict four on the bass drum if somebody calls for it." You don't have to do it like Buddy Rich or like the old guys used to play it. The old guys used to wanna hear the bass drum through everything, accented on every beat. But the music developed and changed from that.

BM: Carl Allen once told me about how amazed he was by Mel Lewis's bass drum playing—how he feathered the bass drum so that it was like a subliminal presence in the room.

JC: Right. That's what I'm talking about—just a presence.

BM: It's great that at age seventy you're still playing as well as ever.

JC: Listen, if I stop playing the factory's closed. Besides, I don't know nothing else to do. So I better try to do what I can do. Most guys I know play until they can't play no more. Old man Jo Jones, Art Blakey, Mel Lewis—all them guys just played until the end. I know a guy who died on the bandstand playing drums—died on the bandstand at Yoshi's out there in California. And I'm gonna keep on playing too.



NEW ddrum Cymbals
Real feel chokable metal pads

NEW ddrum Hihat
Use your own hihat stand
feels & sounds like classic cymbals

For over a decade ddrum has been the industry standard for electric drums. Today ddrum remains the only serious choice for serious drummers! With real drum head equipped pads that offer 1,000 points of dynamics and position sensitivity, you get all the expression of acoustic drums but with a perfect sound every night in every environment. ddrums new cymbal pads have a real metal feel with position and dynamic sensitivity which is setting new industry standards. Don't sacrifice anything, try a ddrum today and see why it is the only choice of touring drummers.

digital percussion for musicians

ddrum

Don't sacrifice sound.

Don't sacrifice feel.

Don't sacrifice creativity.

Don't sacrifice anything,

Get ddrum!

ARMADILLO ENTERPRISES 15251 Roosevelt Blvd., Suite 206, Clearwater, FL 33760 ✦ 727.796.8868 ✦ www.armadilloent.com

The Hit-Makers' Timekeepers

Fastball's Joey Shuffield
Andy Gangadeen With The Spice Girls
The Goo Goo Dolls' Mike Malinin
Tim Berkebile With The Backstreet Boys

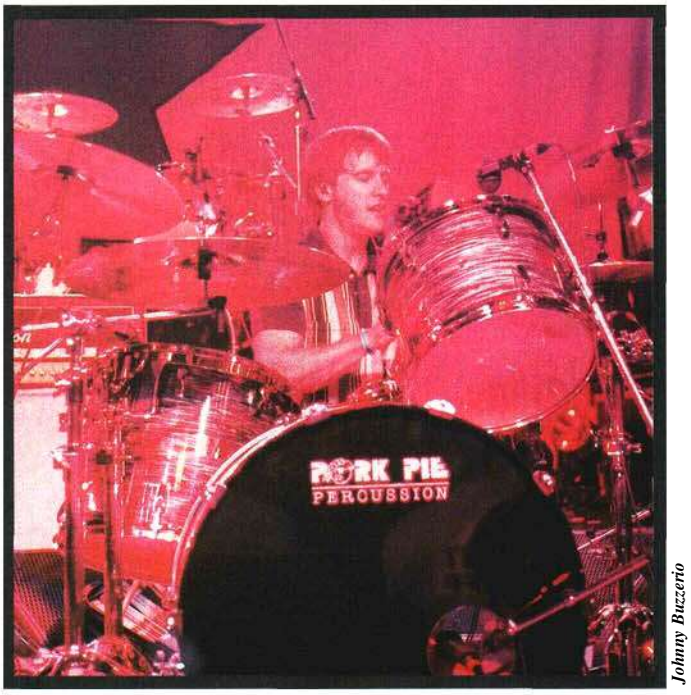
BY MATT PEIKEN

This is the story of a session drummer who wants to be in a band, a rocker who wants to play sessions, a man who chased his dreams to LA, and a guy who found out there's no place like home.

Joey Shuffield, Andy Gangadeen, Mike Malinin, and Tim Berkebile have at least one thing in common—they're familiar with Top-40 territory, They're drummers in hit-making bands, on hit-making albums, and on top-grossing tours. Shuffield's band, Fastball, has found "The Way" to crossover pop-rock success, Gangadeen turned his bent for electronics into a road gig with The Spice Girls, Malinin trained his "Iris" on the Goo Goo Dolls, Berkebile's background made him a natural for The Backstreet Boys.

Their roads to success, though, weren't lined with gold bread crumbs, In these Modern Drummer interviews, each tells a tale of perseverance, discipline, and dedication, with subplots of timing and talent, As you'll soon discover, there's much more to their drumming than meets the ear.

Joey Shuffield
All Hits, No Strikes



Johnny Buzzerio

It's such a simple beat-the straight 8ths, the "pop" of the snare, the kick you can feel more than hear, Looking back on it now, Joey Shuffield ponders, there are so many ways he could have screwed up "The Way,"

"It's the kind of song where the drums just shouldn't be, if you know what I mean," Shuffield says, "There are no fills, no extra notes, just this subtle dynamic shift, I didn't do anything to help make it a hit, I just tried to not get in the way,"

As Fastball's star continues climbing, Shuffield talks about listening to Art Blakey, Miles Davis, and Chet Baker-Tm sick of listening to modern rock," he says-and growing beyond what he calls a "meat and potatoes" drummer,

MP: When you wrote and recorded "The Way," you had to know you had a hit on your hands.

JS: Not at all. The song I thought should have been the first single didn't even make the record. I got out-voted, but I still stand by my decision. It's a song called "Black Rain," which Miles [Zuniga, vocalist/guitarist] wrote. If they gave that song the light of day, I know people would love it.

When Tony [Scalzo, bassist/vocalist] first brought "The Way" in, he showed it to us on acoustic guitar, and the drum part that is on there was the first thing that came into my mind. I knew it was a little pedestrian. It's a beat that's been heard before. But Tony really liked it and so did Miles, so I thought I'd stick with it and see if it held up through pre-production. I think it works because it fits the mood of the song, and then it's fun to come out of that a bit to start bangin' in the chorus.

MP: "The Way" became such a huge song. Are you ever worried that you'll never be able to top that success?

JS: That doesn't really frighten me because we're still doing the same things we've always done. If for some strange reason that's the case, so be it. We'll still keep pluggin' along, as we always have, and keep making music. But I don't think our records as a whole get enough credit—especially the new album, which is really strong. Those guys wrote some great songs and there are at least three or four more songs that could do as well as "The Way."

MP: Tell me about the differences between making the two Fastball records.

JS: The first record was basically a snapshot of our live show at that point. We banged out the songs, did some shows around Texas and Oklahoma, made the record pretty much in the way we'd been playing those songs, and then toured for about a year after that.

"I never really thought about 'making it' in music. To me, 'making it' is enjoying what *I do* behind the drums. If success or money comes, that would just be a by-product."

For the new record, those guys wrote some tunes, put them on 4-tracks, and gave me some tapes. I started thinking of some parts, and then we started practicing about two weeks before we went into production. When we went into the studio, the songs

continued on page 97

Andy Gangadeen

Adding Spice With Electronics

Considering his resume, you'd think British drummer Andy Gangodeen would consider himself a success. By his early thirties he'd already recorded or toured with Basia, Lisa Stansfield, Duran Duran, Incognito, and Massive Attack. He played on a British TV talk show that performed on Broadway. Then, most recently, came his tour with The Spice Girls. Through it all, he blended a drummer's upbringing with a taste for electronics.

All Gangadeen can talk about now, though, is something most musicians take for granted—making music. Home in London after another leg with The Spice Girls, the thirty-four-year-old drummer dreams of finding a band and following his own musical heart.

MP: Have you always set out to be a session drummer?

AG: I didn't really want to get into that scene, as such. I really wanted to be in a band, but I would get more and more calls to do certain kinds of gigs, and then it just led from there. From about 1988 until now, it's been pretty much different bands and situations.

MP: So fairly early in your career, you must have developed a reputation for versatility.

AG: Well, I didn't start playing until I was seventeen. I used to knock about with some sticks before then, but my daddy really didn't want me to play drums. I had a rather strict upbringing at home. We never really had any music in the house and my daddy thought I should go to college and get a more proper job. So I sort of went along with that for a while. I went to college and studied electronics for a couple of years. During the course of that, just by chance, I went to this gig and saw this amazing drummer and said to myself, "That's what I should be doing."

At that point, I got a part-time job at McDonald's, paid for lessons, and saved up for a kit. I studied with a guy named Bob Armstrong. He's a really big tutor in London, and I was with him for about four years. My daddy could never really see the point of it. But I was desperate to become a good drummer and there were a lot of sleepless nights over the whole thing—"Am I ever going to make it?" I'd started late and there was a lot of insecurity.

MP: Tell me about your development as a drummer.

AG: I was quite diligent about practicing, mainly just exercises my instructor gave me. There was sort of a standard routine—warm-up exercises, rudimentary exercises, coordination exercises—but I always practiced with a click. It was a little percussion machine. I didn't like to go out drinking with my friends or things like that. I was quite sorta square, looking back on it, but I would check out gigs around town.

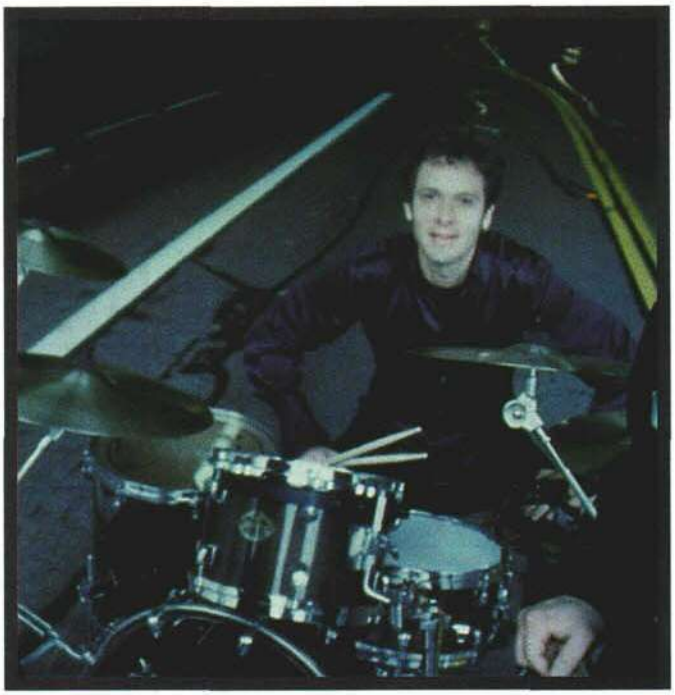
> "I knew my future would involve the bringing together of drumming and electronics."

I also started listening to bands just for the sake of listening to other drummers. I wouldn't necessarily recommend this as healthy because I wasn't listening to good music all the time. I was tuning in to other drummers to see how far they could take it. I was listening to a lot of fusion music coming out of the late '80s and early '90s. The first time I saw Omar Hakim, that was

continued on page 98

Mike Malinin

Climbing Through The Goo



Nice guys finish last. At least that's how it's worked out for Mike Malinin, who watched friends and former bandmates land high-profile gigs as he toiled in odd bands and odd jobs, without a clear direction. Then came The Goo Goo Dolls, a band Malinin had long followed from afar,

A couple of tours, hit songs, and a new record later, the native Texan feels that for the first time he isn't eating anyone's dust. As The Goo Goo Dolls began touring in support of their new disc, *Dizzy Up The Girl,* Malinin talked about his windy, hilly path to success,

MP: How did coming up through school band programs shape you as *a* drummer?

MM: I played snare drum for about a year and a half before I ever played on a kit, which was good because it gave me a strong foundation in rudiments. A lot of drummers start on the set without ever hearing about rudiments. But if you start with the snare and get your hands happening, it makes moving to the set a lot easier. But even back in ninth grade, I guess I thought I'd like to play drums for a living.

I took lessons all through high school from a guy named Harry Hawthorne. I took the mechanics of drums very seriously, and I was one of those students who always practiced and came prepared to the next lesson. I had an opportunity to play a lot of charted music, like in musical theater, and I went to North Texas State to study music. That didn't last long—only about three weeks—but I was in the same class with Earl Harman and Matt Chamberlain, who ended up doing really well.

MP: What drew you from Miami to North Texas State, and why did you leave after only three weeks?

MM: I really didn't want to go to college much at all, but my parents wanted me to go, so I figured I'd try a music school. I asked my drum teacher where I should go. He started naming schools and he said University of Miami has a great program. But at that point in my life, I just didn't want to stay in Miami, if for no other reason than there was no music scene there. Then my teacher mentioned that North Texas State has a good program, and without even thinking about it I just said, "Okay, I'll go there." Texas sounded cool, but I'd never been there.

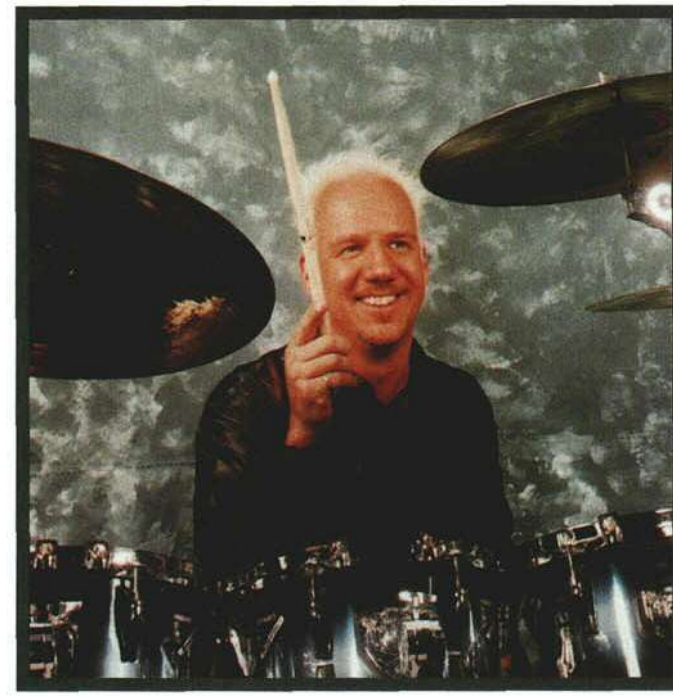
At that point, in 1985, I'd really gotten into punk rock and the whole alternative scene—bands like Black Flag and Husker Dü—and I really wanted to be a drummer in a rock band. But I get to college and, like, my third day there, the head of the percussion department is talking about this percussion instrument he'd just used in a Radio Shack commercial. I was like, "This is the head of the whole department bragging about playing in a commercial." I wasn't into playing my instrument enough to try to make a career playing commercials or being a teacher, and that's the way the department seemed to be geared. I wanted to

"It became apparent pretty early on that they wanted me to literally play note-for-note what the old drummer had played. That changed over time, but it was weird at first."

continued on page 102

Tim Berkebile

Rising To A New Level



The way Tim Berkebile sees it, Florida can make and break dreams at the same time, There's so much work in Orlando, he says, that you can earn a cushy living playing Top-40 clubs without ever touching your own creative spirit, That's where Berkebile found himself when he cautiously looked into an opening with a little-known vocal group called The Backstreet Boys,

Today, "The Boys," as Berkebile calls them, are America's current teen sensation, and Berkebile has a new lease on his career as the group's drummer and musical director, It's the perfect gig, he says, for someone raised to appreciate the musical nuances of a ballad,

MP: You came up through Orlando's club scene, which is probably different from a lot of other scenes around the country.

TB: Orlando's known for its Top-40 house band scene. It's a tourist town, so the clubs don't necessarily have to bring in new bands every week. The crowd comes and goes, but the band can stay the same. I'd been part of that scene for ages—too long—and I was really getting tired of it, to the point where I thought I might have to go find another career. I didn't have any idea what I would do, but I just knew I was burned out on clubs.

I was actually in a band that played some original alternative and funk tunes, and we had gigs around the Southeast. But at the time, Orlando had no scene for original music. It's changed now a little, with Matchbox 20 and Seven Mary Three coming from around there. But I was just tired of trying to make a living playing bars.

MP: Was there any session work for you?

TB: No, not really. I'd recorded with people around there, but a lot of it is just jamming with people and maybe laying down a track for somebody. There are a couple of guys who do session work, and they do very well. But those gigs are few and far between, and I certainly wasn't making a living at it.

MP: It's unusual for a guy who isn't connected to any session scene to be able to land the type of gig you did with Backstreet Boys. How did that come about for you?

TB: I had this house gig that ended, and the bass player, a guy named Freddy, got into this dance group called Snap. They were managed at the time by the same people who managed The Backstreet Boys. Freddy called me up and said he had this gig I should audition for. He said it was for a group called The Backstreet Boys, who were nobodies in the US at the time, though they were really starting to explode in Europe. At the time, I was in Jacksonville, which is about two hours north of Orlando, and I had my doubts about the whole thing. But Freddy's like, "Trust me. Come on down and see where we rehearse."

"I really enjoy playing ballads, to be honest. There's something about that groove and being able to lay that down."

So I went down to the audition and showed up at this big warehouse. I was used to playing in clubs through totally basic gear. But I walked into the rehearsal hall, saw this monstrous P.A., these Crown power amps, and a bunch of flight cases, and

continued on page 104

Joey Shuffield continued from page 93

were still fresh and there was room for spontaneity. We used a click on all the songs, and they all ended up being first or second takes. We didn't use a click on the first record. I wanted to, but our producer thought it would take away from the excitement and energy. My philosophy is I'm willing to try anything. I'll stretch the boundaries to see if something will or won't work.

MP: How did you guys come together in the first place?

JS: Miles and I were in a band called Big Car back in the early '90s, and we had a major-label flop for Giant Records. It was the typical story: A brand new band, a major bidding war, Giant bid the highest, and they threw a ton of money at us. We went way over budget on the record, and it was this extremely slick, over-produced record—and you're talking about a band that was barely out of the garage. Giant threw it against the wall and it didn't stick, basically. We were getting ready to go on our first tour and the guy that signed us said, "Well, you better enjoy it, because the label's not behind your record at all and you're not getting any support whatsoever."

MP: Business aside, how does Fastball differ from Big Car?

JS: Miles co-wrote with another guy in Big Car. Now Miles and Tony write completely independently of each other. That's just a reflection of their personalities. They're both extremely talented songwriters, and I actually suggested they get together to write. I think they tried to get together a couple of times, but they both have completely different ways of writing songs, so it's just not gonna happen.

Tony will bring a song in and it'll pretty much be a framework. Miles leans a little more toward writing a complete song and knows exactly how he wants it to sound. With Tony, I maybe have a little more freedom to hear a beat and develop something. But on the new record, a lot of the drum parts I'm playing on Miles' songs are pretty similar to the parts he programmed on his drum machine. I might try different things, and if Miles likes it, then we'll go with what I'm doing. Either way, it doesn't bother me.

MP: Through it all, your beats are pretty tight and straight-ahead. Has that always been your style?

JS: Pretty much. When I first started playing in bands, I didn't know much about songs or setting things up, and I was leaning toward putting in as many fills or weird beats as I could in those three minutes. Then, in the mid-'80s, I started playing with this guy Mike Hall in a band called The Wild Seeds. Mike kinda showed me that what I do is part of the song, and I can make it better or worse. He made me realize that my role is to come up with the best part possible to make that song as good as it can possibly be.

I trust my ear now and I trust my instincts. Now when Miles and Tony show me a song, I usually hear something in my head right away and start with that. But with the style of music we play, it doesn't really lend itself to flashy chops. I describe myself sometimes as a meat-and-potatoes drummer.

MP: What was your starting point on the kit?

JS: All through junior high and high school, and a little bit of college, I was being groomed by my private instructor to become a classical percussionist. I can read like

West L.A. Music
WE WILL BEAT ANY DEAL!
EVERY MAJOR BRAND!
DRUMS AND HARDWARE • CYMBALS
ELECTRONIC PERCUSSION • DRUM MACHINES
WORLD DRUMS & ETHNIC PERCUSSION
GUITARS • AMPS • KEYBOARDS • SYNTHESIZERS
SAMPLERS • SOUND SYSTEMS
RECORDING EQUIPMENT • COMPUTERS
SOFTWARE & ACCESSORIES

Billy Cobham visits West L.A. Music, here he is with Drum Manager Glenn Noyes.

Legendary drummer Carmine Appice talks with Bob Crane in the drum department at West L.A. Music.

The One & Only Ginger Baker with our very own Glenn Noyes at West L.A. Music.

"WHERE THE PROS SHOP"
Southern California's Legendary Music Store!
WEST L.A. MUSIC
11345 Santa Monica Blvd. Los Angeles, CA 90025
Two blocks West of the San Diego (405) Freeway
(310) 477-1945 Fax: (310) 477-2476
ALL MAJOR CREDIT CARDS, FINANCING, AND LEASING.

The Perfect Pair...
Andy Gangadeen & Vic Firth

Andy's choice in drumsticks – Vic Firth SD2 Bolero.
VIC FIRTH®
65 Commerce Way • Dedham, MA. 02026 U.S.A.
www.vicfirth.com • Send for a free catalog

crazy, and when I graduated high school, I had no interest whatsoever in playing in a rock 'n' roll band. I auditioned and went to the University of Texas on a music scholarship. I wanted to get a degree in musical performance and go on to play professionally in a major symphony orchestra.

But my first semester was a disaster. I couldn't stand it. All through high school, I'd competed against this one guy whose father is the principal percussion professor at the university. Every competition, this guy and I were in the same class, and I always would beat him. But once I got to the university, his dad discovered some of my weaknesses as a player and he'd exploit them to my peers. For one thing, I wasn't very good at sight-reading marimba and xylophone music, and I had no jazz chops—and I still don't. And this professor would sit me in with the jazz band—these guys who could really play—stick a chart in front of me and say, "Go."

His job, I believe, was to help find our weaknesses so he could help us improve upon them. But the way he went about it with me was beyond what he did with anyone else. I was just a young guy, fresh in college, trying to do well, and it kinda freaked me out a little. It gave me a real bad taste, and as a result I dropped out of the music department.

MP: I'm surprised you even kept with music after that.

JS: I went to work for a drum shop in Austin. I'd been thumping around on the drumset a little bit, not too much. These guys came in and said they were looking for a drummer in a rock band, and I said, "I'll try it." At that time, I got turned on to R.E.M. and The Jam and tons of other music I'd never heard before, and I played with these guys and had a blast. It was something new and exciting for me. It was loud and physical, and it got me right in the gut and the heart. And they loved that I could keep great time, because I'd played with a metronome all my life.

From there, I just kept playing in different bands. I got introduced to touring with The Wild Seeds. It was just in a van with a $5 per diem, but I got to go to New York and lots of other places I'd never been before. But I never really thought about "making it" in music. To me, "making it" is enjoying what I do behind the drums. If success or money comes, that would just be a by-product.

To this day, being on stage or in the studio, making good music—that's what "making it" is. Of course, it's nice now that I'm finally in a position where I don't have to work another job between touring. But that's how a million bands do it—tour, then go back to work so you can save up enough money to tour again.

MP: Even with all your formal training, did you ever feel the need to woodshed on the kit once you started playing the drumset?

JS: Yeah, I did, when I first started getting serious about it. Then there was a point in the mid-'80s when Mike from The Wild Seeds said, "Look, you're good enough. I don't want you to get any better." I just think he didn't want me to get all flashy on him. In Big Car, I practiced a little more. Now I'm trying to woodshed a little and keep my chops up, but it's hard with the schedule we have.

Right now I'm working on that *Stick Control* book. There's an unbelievable drummer in town named Frosty, and he told me to take that book and do every exercise with my hands, then go back to the beginning and do everything with my feet, then go back and do the same thing with my right hand and left foot, then finish up by doing the whole book with my left hand and right foot.

I'm still only up to my hands so far, but the book's doing for me what the title says. I used to be a major basher, and a lot of times I'd feel out of control, especially on stage. I still hit real hard, but I just feel more in control, more centered. ●

Andy Gangadeen continued from page 94

like a religious experience. After that, I saw Dave Weckl. He was with an electronic band and he just played brilliantly and sounded amazing. I hardly listen to him now, but at the time, he just turned my head around about electronics, and from that moment, I knew my future would involve the bringing together of drumming and electronics.

AUDIX

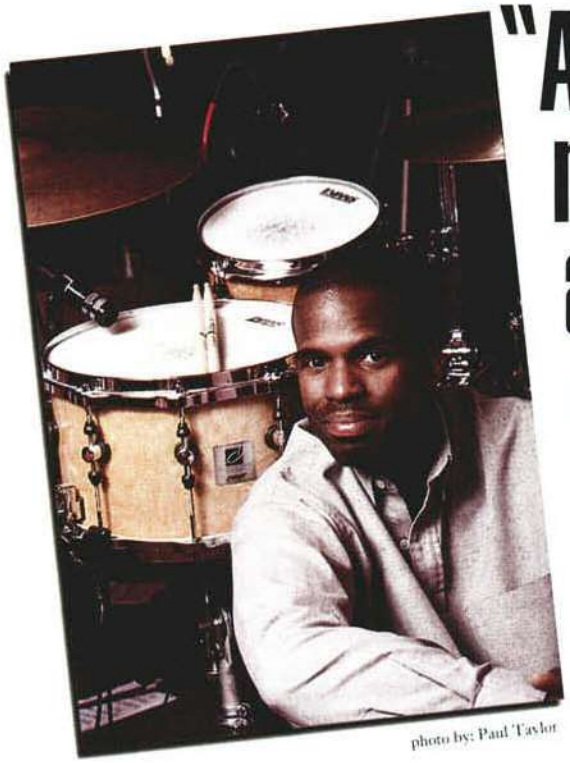
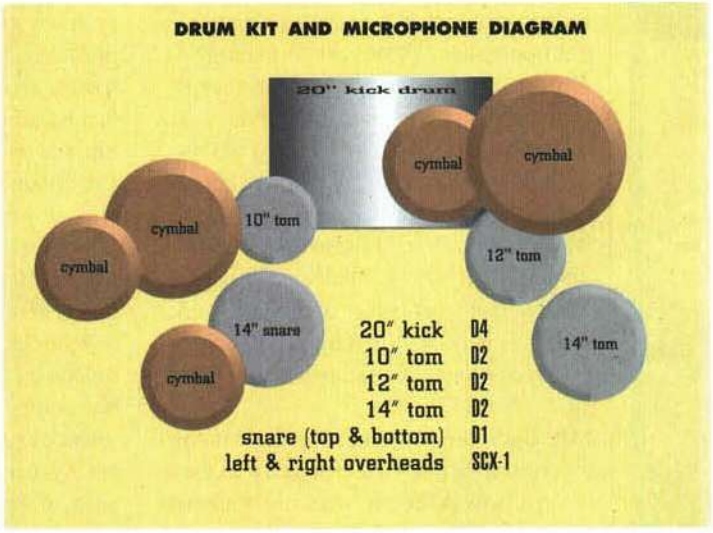


photo by: Paul Taylor

"Audix microphones allow me to express myself perfectly"

—Will Kennedy, The Yellowjackets



When it comes to defining the groove, drummer Will Kennedy is in a class by himself. As an eleven year veteran of the Grammy® award winning quartet, the **Yellowjackets**, Will has set a new standard for incorporating African, Brazilian, World Beat, Funk and Swing elements into the rhythmic foundation of one of today's hottest Contemporary Jazz ensembles. His unique style can also be heard on a variety of recordings by artists such a **Lee Ritenour, Herbie Hancock, Michael Franks, Bobby McFerrin, Tom Scott, Andy Narrell, Diane Schuur** and **Lyle Mays.**

At the heart of Will's success is his flawless technique combined with an irrepressible energy that pushes other players along to explore uncharted musical territory. His drums provide the means to express the emotion appropriate to each composition. Will Kennedy has chosen to use Audix microphones exclusively on stage and in the recording studio since they provide the perfect complement to his musical imagination.

AUDIX

For more information call 1 800 966 8261
714 588 8072 phone, 714 588 8172 fax, http://www.audixusa.com

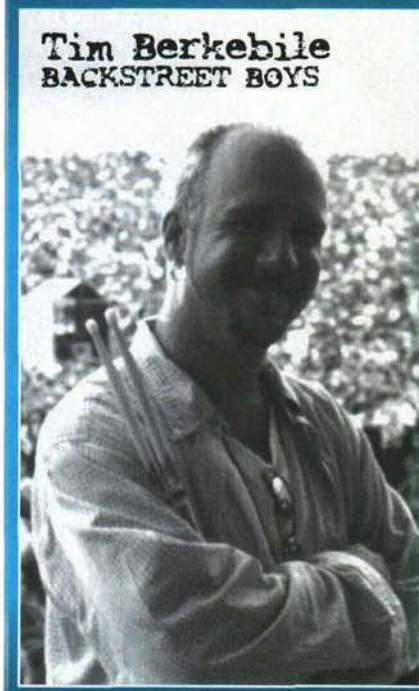
MADE IN USA

© Audix Corporation 1997. All rights reserved. Audix, the Audix logo, D-Series, D1, D2, D3,D4 and SCX-1 are trademarks of Audix Corporation. All other trademarks are the property of their respective owners.

drummer for the new millennium

"There's no better stick for laying down the backbeat with Backstreet!"

Tim Berkebile
BACKSTREET BOYS



pro-mark
Our reputation is in your hands ®

10707 CRAIGHEAD DRIVE,HOUSTON, TX 77025
713-666-2525 • HOTLINE: 1-800-233-5250
E-mail: info@promark-stix.com
WEB SITE: http://www.promark-stix.com

I started buying bits and pieces. I didn't have much money in those days, so it took me ages to put together a rack of gear. By the time I put something together, some of it was already outdated. I had the first *MX1* and Mark electronics thing—going back to '89,1 think—and I experimented with triggers.

MP: Looking at who you've recorded and toured with over the years, each artist is very different. How have you managed to remain effective from style to style?

AG: I've just always maintained my thing, which has always been electronics-based, and somehow fit into the music. I think all the artists I've performed with, except for Duran Duran, wanted me because of what I could do with the electronics. They wanted that element in their music, and it gave me the ability to shape my sound to whatever they were doing.

MP: But you weren't just programming. You were playing electronic drums, so you still had to be comfortable with different styles. What do you think is important to keep in mind when it comes to blending electronic sounds with real drumming?

AG: First, I think you have to have a passion for that kind of music, and I do. Virtually all of what I'm listening to now is electronic music, and with that passion comes an understanding of what works and what doesn't. When I listen to electronic music, I really try to isolate the drumming so I can feel what makes the groove work, why it swings. I get into the mechanics of the groove to see if I can pull it off on the kit.

MP: But if there's so much programming involved to begin with, especially on the records, why do artists want real drummers to play those same sounds live?

AG: Well, it depends on the style of music and what the band or artist is looking for. Sometimes they only want me to play electronics and sometimes it's a mixture of live and electronics. But when you put the right sounds on the pads and play them live, it's a bang-on feeling. My timing still has to be right on, but it has a little more life than it would if the same sounds were coming from a machine. A lot of people criticize its place in music, but I think it's the future in many ways. It's got so much potential.

MP: Electronic drums have been around in some form for about twenty years. Where do you see its potential taking shape now?

AG: It's been an evolution. There was that mad Simmons explosion in the '80s, where every track you heard had to have that *sound* on it, and people got sort of cheesed off about that. But drummers were never down with the idea of playing like a drum machine, and people were really hesitant to go down that route. I went the completely opposite way. I just felt the sounds were as important as the playing.

The potential has never been higher because today's sounds have a lot more depth, a lot more vibrancy and sparkle, and there's no limitation anymore on where you can go with that sound. The regular kit, as it stands, can only fit a certain measure of frequencies. Sonically, I believe, the wider your spectrum, the more expressive you can be. Now it's just down to experimentation and ideas.

MP: What kind of input do the artists or musical directors have in terms of your electronic sounds?

AG: It's really different from situation to situation. Massive Attack are sort of sonic geniuses and they understand electronic music really well, so they would tweak sounds here and there, and I was fine with that because it's all a learning process for me. But with anybody, my attitude is that I'm giving them what they want. I might pull out a bank of sounds and maybe present several ideas and see what they like. But nine times out often, they'll leave things to my better judgment.

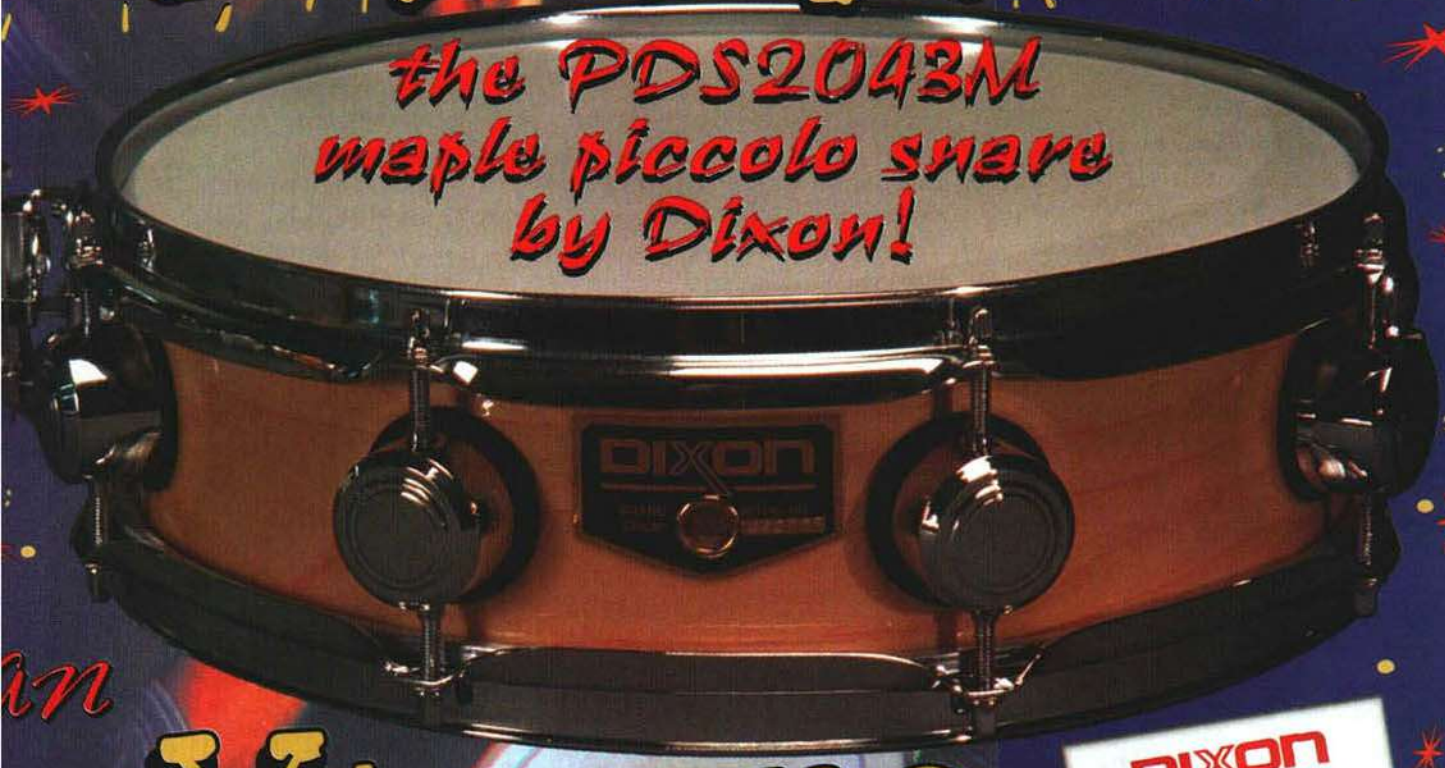
With Spice Girls, we started off with sounds that were different from the record. But as time went on, they wanted it to sound more like the album. That's all right, but it got me a little bit down sometimes, because what sounds fine on the album might sound very weak and bland in a live setting. The Spice Girls' album is made to appeal to a certain mood and market, but I believe you need other elements in a live setting, and I tried to bring those things into what I was playing and to make the sounds more exciting. As far as Spice Girls go, I never thought I was enlightening anybody musically; it's about entertainment.

MP: Do you see yourself continuing as a first-call session guy?

AG: No, not at all. I've reached a point where I feel I'm never going to do the session thing again. That last Spice Girls tour will be the last one for me in that capacity. There are other things I want to explore,

Pic-a-LO priced High Quality Snare!

the PDS2043M maple piccolo snare by Dixon!

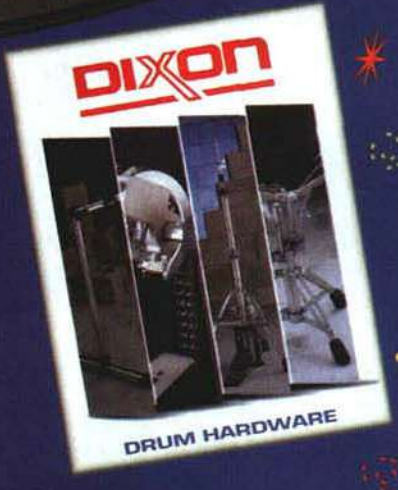


an

eXtreme value at $174.95

so... pick!

DIXON



For More Info About
DIXON percussion products
and your closest dealer,
E-mail us at
dixon@davitt-hanser.com
or write us at
4940 Delhi Pike
Cincinnati, Oh 45238

treme Value runs throughout the Dixon percussion line, check out our quality hardware and the full line of Dixon accessories!

and that gig allowed me the freedom now to try new things.

I've got a small, independent record label with a small roster of artists. I'll put out my own stuff, as well. My own music is inspired by lots of different things. I would like to do an acoustic-sounding record someday, as far as the drums are concerned. But I'm not really ready for that yet. At the moment, I'm more inspired by sounds. I really want to be in my own band. I've got all this experience now, all this knowledge, and I want to put it into something meaningful to me. ●

Mike Malinin continued from page 95

be a performer. The way I looked at it was that I was either going to be a drummer in a band or do something different with my life. So I changed my major to history, but I never graduated.

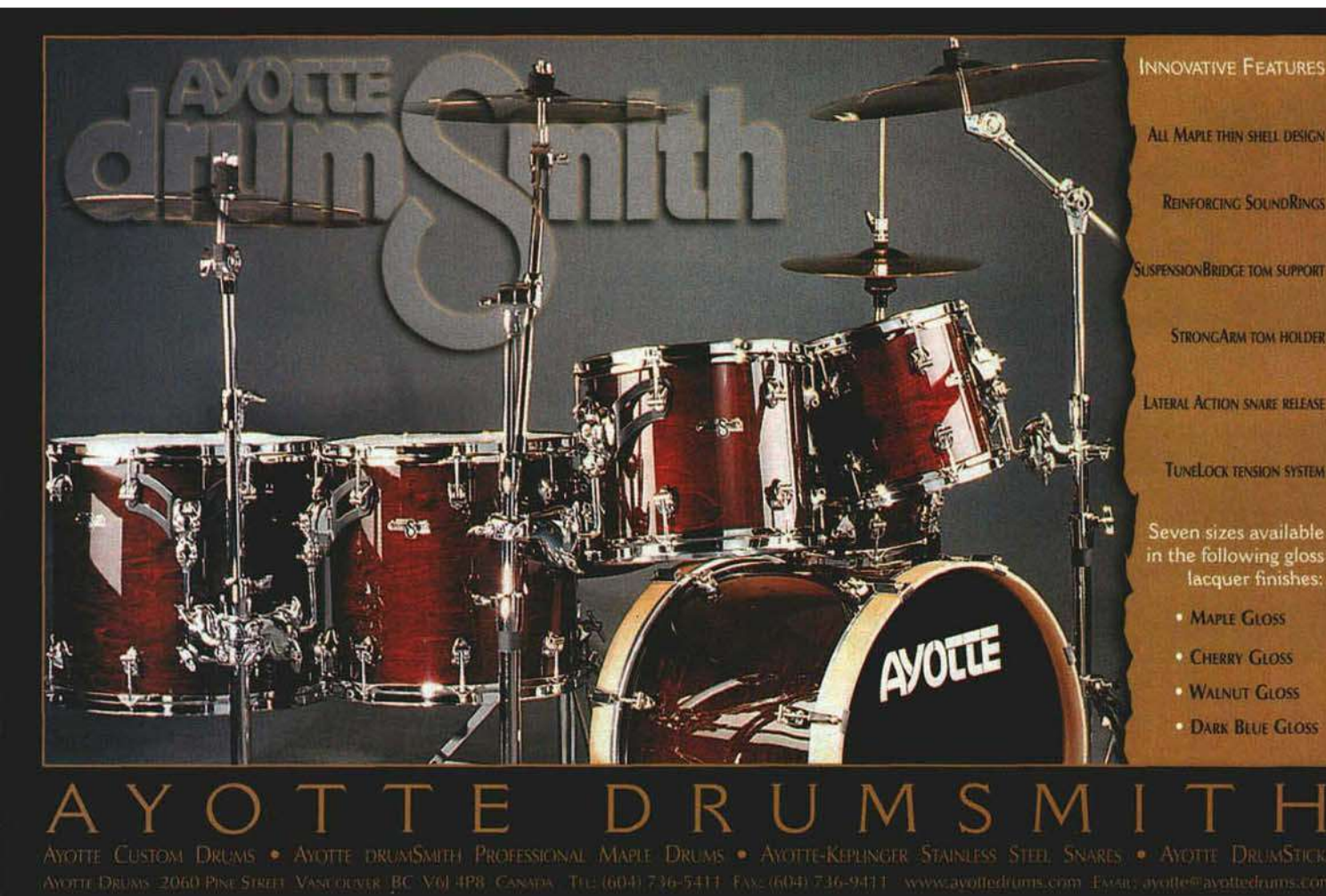
I started playing in a lot of bands around there, put out a couple of records on some indie labels, and got to know a lot of people in the downtown Dallas scene. That's where New Bohemians came out of, and I knew Dave Abbruzzese really well. In fact, I'll never forget this: I'd moved to LA and I had this really shitty job. I was in this miserable mood one day, and I went to the magazine store and saw a copy of *Modern Drummer* with Dave on the cover, and it bummed me out so bad. I'm here in LA with this loser job and Dave's on the cover *of Modern Drummer.* I'm like, "This sucks."

MP: But you'd been playing all over Dallas. What happened?

MM: I played in a few bands and got to a certain level, but it never really went anywhere. I played in one band for three years and we never got a deal. We recorded an indie album, but everything sorta fizzled. At that point, a friend of mine asked if I wanted to move to LA with him. He was just going because that seemed the place to go for music. I thought I'd worn out the scene in Dallas and wasn't going to get any further. I figured if I made the leap to LA, that's where I could get into a band that would go somewhere. I just wanted to make a living making music.

So my friend and I went out to LA and jammed together for a little while, and we still play together periodically in this band called Clumsy. My friend's a bass player and he ended up hooking up with Pete Droge and moving to Portland. So he split LA while I was still working at a clothing store. I went back to Texas for a little bit because my old band, Caulk, needed me to play on their record. I would have stayed, but then I got a call telling me this really good LA band called Careless was looking for a drummer. So I called them out of the blue and asked if I could play drums for them. I went back to LA, auditioned, and got the gig, and we ended up playing around the Hollywood scene.

That's when we got Pat, the guy who manages The Goo Goo Dolls, to help us out. We never really got a deal, but everybody in the band had something good happen to him. One of our guitar players, Brian, is now playing in Bad Religion. This other guy, Nathan, left the band to become R.E.M.'s rhythm guitar player for their *Monster* tour. So once again, everyone around me had these major gigs while



Two Legends

Together at Last

Introducing LP Valje® Armando Peraza Series™ Congas & Bongos

In the 50's and 60's he worked with the George Shearing Quartet. He helped shape the unique sound of Santana. In fact, no single percussionist has been more instrumental in influencing Latin rhythms than the legendary Armando Peraza. And now there is a drum of a design and quality worthy enough to bear his name. Introducing the LP Valje Armando Peraza Series Congas and Bongos.

LP worked closely with Armando to create drums with the same authenticity in sound that he remembered from his native Cuba. Made from luxurious, satin-finish North American Cherry Wood to enhance the overall tonal quality, the drums are both visually and sonically appealing.

The LP Valje Armando Peraza Series Congas are 30 inches tall, and are available in 11" quinto, 11¾" conga, and 12½" tumbadora head sizes. Non-slip, rubber conga bottoms, as well as strengthened backing plates, to anchor the hardware in place, make this a superior drum.

The matching LP Valje Armando Peraza Series Bongos feature a shortened center block and traditional bongo rims, resulting in a bongo that is both functional and dependable.

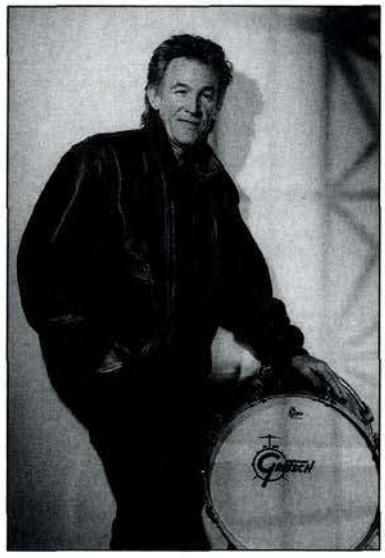
If quality and sonic brilliance are what you're looking for, look no further than the LP Valje Armando Peraza Series drums. You'll make beautiful music together.

LP MUSIC GROUP

160 Belmont Avenue Garfield, NJ 07026
www.lpmusic.com

GRETSCH

MASTER SERIES
Featuring
DENNY SIEWELL
Los Angeles, CA



Touring Credits:
Paul McCartney & Wings, Astrud Gilberto, Joan Armatrading Group, Rick Danko Band

Recent Recordings:
"Waterworld" soundtrack

Recording Credits:
James Brown, Paul McCartney, Billy Joel, Janis Joplin, Jennifer Warnes, Art Garfunkel

EQUIPMENT:
Three Gretsch sets - 18" bass, 12" and 14" toms and 4½ snare; 20" bass, 10" 12" and 16" toms and 4½ snare; and 22" bass, 10", 12", 13", 14", and 16" toms and 6" snare.

YEARS PLAYING GRETSCH:
25+ years

WHY GRETSCH:
"...because of the dark, solid tones I can get from the shells."

GRETSCH
P.O.Box 2468, Savannah, GA 31402

I was still working at a clothing store.

MP: Were you actively in a band when The Goo Goo Dolls gig opened up for you?

MM: That's the weird thing, because it was the first time since I was about fifteen that I wasn't in a band. So when I heard about it, it freaked me out because I loved the band. Pat, the manager for Careless, was also managing The Goo Goo Dolls, and he asked me if I was interested. I'm like, "Of course." So then Johnny, the singer, calls me up and we rap for a couple hours, just about music and stuff. We were totally onto the same vibe. We grew up with the same records. So it just clicked.

They're from Buffalo, but they came out to LA to audition me. It was cool right from the start. We just introduced ourselves, went into this room, and played for about five hours. They asked me what I wanted to play, and I just started calling out songs. I called out a few they didn't even remember, and they were like, "Wow, you *do* know our stuff."

But it became apparent pretty early on that they wanted me to literally play note-for-note what the old drummer [George Tutuska] had played. That changed over time, but it was weird at first because I'd never jumped into a situation like that. They would stop me and say, "I don't think there's a bass drum hit right there." They'd played with the same guy for eight years, but they started to realize that no matter what I did, it wouldn't sound precisely the same as what they were used to.

MP: How do you think your style differs from the old drummer's style?

MM: He seemed like he had one thing going. He didn't play a lot of fills, and I would joke about that with the other guys when we shot the videos for the last record. I used to say we could have set up for all four videos without a rack tom or floor tom because he didn't hit either one of them.

That's not necessarily a bad thing, but it's just a very simple approach. You listen to the new record and there are toms all over the first song, "Dizzy." And there's the song "Bulletproof," where I pull out some of my Stewart Copeland licks on the hi-hat. I'm not all over the kit or anything like that, but I do like to bring a little different personality to what I'm playing.

MP: Were the other guys open to you stretching out more?

MM: It worked out good for me, in a way, because we had a lot of time to get used to each other before we made the new record. We recorded a couple of songs for soundtracks and we must have played four hundred shows before we started work on the new record.

But even then, it was a little strange for me because I'd almost forgotten how I played, in a sense, because I'd sort of let go of my style to mesh with what they'd wanted and what the other guy had played. I was actually a little wary of playing too many fills because I knew they weren't used to that on their records. They weren't necessarily opposed to it, and they told me that it wasn't their choice that there weren't any fills before. It was just the way the other guy played. And then there are songs like "All Eyes On Me," where Johnny actually wanted me to do *more* in the drum break.

MP: Now that you've finally broken through to that next level, what do you see for your career beyond The Goo Goo Dolls?

MM: Now that I'm more in the public eye as a player, I'd like to get into more studio work as time goes on, because I don't think I want to be touring with a rock band when I'm forty. I'm thirty now, so I don't see myself rockin' for the kids in another ten years. But who knows? If we're lucky, we could end up like Cheap Trick and still be cool and timeless. ●

Tim Berkebile continued from page 96

I knew there was something going on there. None of The Boys were there; it was just the band. I'd never heard any of their material. Their music wasn't even available in the US at that point. So the keyboard player hands me a cassette and says, "Learn all the songs on the first side; I'll be back in two hours."

They had a drumset there, so I just sat down and tapped things out one-by-one and took really brief notes. He came back and we just played. I guess they liked what I did because they offered me the job, with this much pay, and told me I would be leaving for Germany in three weeks. At the time, I didn't have anything going on, so just getting up and going was something I really needed. I needed something to breathe life back into me, something to work for.

MP: What were your initial impressions of the music and how you could fit into the situation?

well within your reach

When a lot of drummers think "rack," they think cage. They think chrome tonnage. They think heavy metal, large venues, and snake-eating lead singers.

With Gibraltar Rack Systems, that kind of thinking couldn't be further from the truth.

Case in point: Check out the minimal rack on this page. Ideal for a six-piece kit. Memory locks assure your drums and cymbals will be exactly where you want them. Always. There's no clutter on the stage floor. And remarkably, without all those stand bases, there's actually less to transport. Which is why many of the world's top players and their roadies swear by Gibraltar racks.

So the next time you're playing hard and have to reach for a tom or a cymbal, just think of how a Gibraltar Rack System could have saved you.

Gibraltar HARDWARE

Pictured: Gibraltar GRS 350C rack with various Gibraltar tom arms, cymbal booms and the new GTSS tom suspension system. Clamps and arms sold separately.

P.O. Box 507, Bloomfield, CT 06002
Visit us at: www.KamanMusic.com

Organize And Protect Your Copies Of Modern Drummer

Now there's an easy way to store copies of your favorite magazine for future reference.

- Cases and binders designed to hold a year's issues (may vary with issue sizes).
- Constructed of heavy reinforced board, covered with durable leather-like material in black.
- Free personalization foil for indexing year.
- Cases V-notched for easy access.
- Binders have special spring mechanism to hold individual rods, which easily snap in. This allows magazines to be fully opened for complete readability.
- Title hot-stamped in gold.

Please send_____cases; _____binders for *Modern Drummer*
Enclosed is my check or money order for $_____
Charge my: (Minimum $15)
❑ American Express ❑ Visa
❑ Master Card ❑ Diners Club
Card # _____Exp. Date _____
Signature_____

Charge Orders: Call TOLL FREE 7 days, 24 hours
1-800-825-6690.

Send check or money order to:
Modern Drummer
Jesse Jones Industries, Dept. 95MD
499 East Erie Avenue, Philadelphia, PA 19134

Print Name_____
Address_____
No P.O. Box Numbers, Please
City/State/Zip_____
PA residents add 7% sales tax.

Quantity	Cases	Binders
One	$ 8.95	$11.25
Three	$24.95	$31.85
Six	$45.95	$60.75

Add $1.50 per case/binder postage and handling. Outside USA (including AK & HI) $3.50 per case/binder. (U.S. funds only.) Allow 4-6 weeks delivery.

SATISFACTION GUARANTEED

TB: It was kind of a mixed thing. I like banging it out like the rest of 'em. But when I was growing up, I had to play to a lot of my parents' records, and at the time, they were into bizarre, adult stuff. So I learned to play drums by playing mid-tempos and ballads, and I really enjoy playing ballads, to be honest. There's something about that groove and being able to lay that down.

When I was playing in clubs, I always felt ballads were the more refreshing parts of the night. You're playing all this dance stuff and then you slow it down for the people, and I felt there was more room to manipulate the groove. There's more opportunity to lay it back, create holes, and there's a real potential for some cool licks. Instead of just flying through a tune from start to finish, which is also fun, I think ballads let you be more creative and expressive—if you approach them the right way. So with Boys, who are really big on ballads, I listened to their music and felt comfortable pretty quickly.

MP: Do you think that learning ballads and mid-tempo tunes actually helped you build a better foundation as a drummer?

TB: I think so, now that I look back on it. I know lots of guys who wasted no time buying the monster eight-piece kits. They didn't know what to do with them; what they really needed was to settle in with a kick, snare, and hi-hat. When I first started out, I didn't have the big drumset. I had a ride cymbal, snare drum, one tom, bass drum, and a hi-hat. I also had the advantage of going to a Catholic school, where you're in first grade going to school with people in eighth grade. When I started playing drums in fourth grade or so, I was playing in the school band with kids who were a lot older than me. So when I moved from Pennsylvania to Florida, I'd been playing drums for three or four years, and the other kids my age had barely started in music yet. It made life a lot simpler for me.

MP: You told me that when you got older, your dream was to make it as a rock 'n' roll drummer. How far did you get with that?

TB: I had buddies who split for LA; back in the '80s, that's what you did if you wanted to make it in rock music. They always tried to get me to go out there too, saying that something could happen for

...American played

PREMIER

CREED

Ginger
MARILYN MANSON

Kenny Wayne Shepherd Band

one king down

vision of disorder

dayinthelife...

STEVE MORSE BAND

PREMIER PERCUSSION USA, INC. 915 North Lenola Road, Moorestown, NJ 08057, USA
PREMIER PERCUSSION LIMITED Blaby Road, Wigston, Leicestershire, LE18 4DF, UK

me. But I started playing in a rock band in Orlando, and then I got introduced to Orlando's Top-40 dance scene. My old buddies were telling me I was selling out, but I saw an opportunity to make good money playing drums and not have to work a day job.

So I did that for a long time. But you become a slave to that after a while, and I know lots of extremely talented musicians in Orlando who are just having the life sucked out of them because they're making good money but not being satisfied creatively. You can only play "Addicted To Love" by Robert Palmer for so long before you want to kill somebody.

MP: Did you have to get used to using a lot of electronics with The Backstreet Boys?

TB: It's funny. I used to use a lot of electronics, but with The Backstreet Boys I went to playing a completely acoustic kit. The drums are programmed on the record, but they wanted the live sound to sound *live.* That was a brilliant decision by the management. The Boys went to Europe, and everyone over there is a track act—nobody has bands. But The Boys' manager saw that throwing a live band up with them would really set them apart and boost their credibility. He also knew that The Boys would have to have a band if they were going to break in America, because track acts can't make it in live shows here.

Of course, there was an adjustment, but it was more for The Boys. They'd become extremely used to singing to their record, and now they had a live band. At first, in rehearsals, they thought we were playing things way too fast. We had to tell them that once they got out on stage, it would feel better to them at this tempo and that if we slowed it down, it would feel like a funeral march. There were times at first when we had to go along with what they wanted to do, but then after a couple of shows, they got what we were talking about and they asked us to pick it up.

MP: Tell me about having to replicate the programmed drum parts.

TB: It was real brain-tease sometimes. The producer hears this really cool pattern in his head, but it's really unconventional in terms of the way a real drummer would conceive a hi-hat part against a snare drum, for instance. I was learning the material and just shaking my head—you just don't play drums like that. Part of the cool thing about that is it made me rethink things.

MP: How did you become the music director?

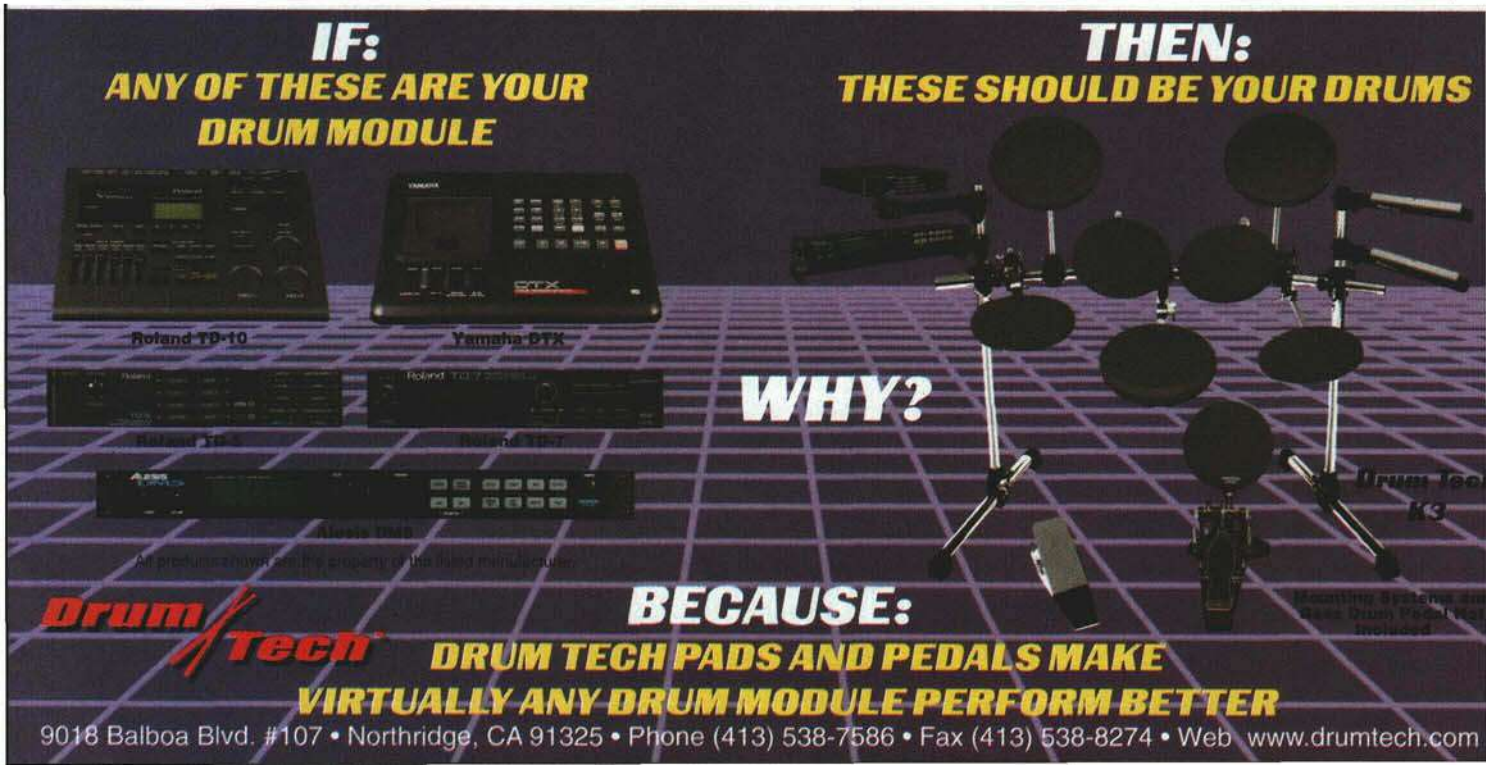
TB: The keyboard player who'd been doing it had told The Boys he would do one tour, to get them started, but then he wanted off. So that's what happened. I didn't plan to take over things; it just kinda worked out that way. When people had questions, they started coming to me. Part of my job now, as musical director, is to take the stuff they're demoing for the new record and find a way to adapt it into the live show.

It's easier now, because instead of them throwing one huge chunk of music on us and giving us three weeks, we can get it tune by tune and work with them more. They used tons of different producers and songwriters on their first record. Now The Boys want to become songwriters and have their own material on the albums. They can write lyrics, but they know nothing about music, so they're coming to the band with their lyrics.

We like to see ourselves as their "musical arrangers." I have this title now as director, but I give my props, if you will, to all the other players in this band. Every one of these guys was an Orlando club player; and everybody in this band has a similar story to mine.

MP: How has this job affected your outlook on your career?

TB: As much as anything, it's improved my work ethic. When you're in the clubs, you pretty much do your job and try to have a good time. But without even meaning to, you just take things more seriously at this level. When I have downtime now, I listen to tapes of our shows to see how I might improve things, and I just pick up my sticks sometime during the day and play, even if it's just on a pillow in the hotel room for twenty minutes. This gig has also brought me to the point of knowing what it takes to work on this level.



Great drummers know their sound.

Dennis Chambers • Peter Erskine
David Garibaldi • Carter Beauford
Danny Carey • Cindy Blackman
Mickey Curry • Will Kennedy
Bill Bruford • Paul Wertico
Chad Wackerman • Gerry Brown

Carl Allen • Mark Trojanowski
Jonathan Mover • Adam Nussbaum
Mark Herndon • Dony Wynn
Ignacio Berroa • Herman Matthews
Pat Mastelotto • Jimmy DeGrasso
Rick Latham • Van Romaine

Do you?

Evans Hitter Profile Drumhead Combination Chart

Choosing the right drumheads combinations for the type of music you play has always been a challenge. Evans has put this Hitter Profile chart together to help guide you in the right direction.

Please read the player profile "hitter descriptions" on the next three pages to determine which describes your style of playing. Through experimentation, your selection will be what feels and sounds best to you, with durability as your final consideration. The correct choice must hold up to the demands of your musical situation.

The drumhead combinations listed in the following charts are popular among Evans Performing Artists and consumers. They are meant only as a point of reference to get you started. Of course, the possible combinations are endless.

PETER ERSKINE
SNARE 1
TOMS 2
BASS 1

Hitter Profile #1

SINGLE PLY HEADS

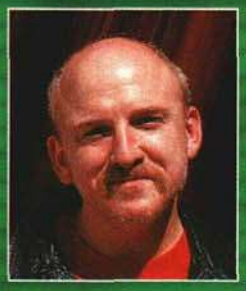
5A sticks or smaller, felt bass drum beater, brush playing up to 50% of the time. High to medium pitched tuning.

Jazz, Classical, Commercial

IGNACIO BERROA
SNARE 1
TOMS 1
BASS 3

PAUL WERTICO
SNARE 1
TOMS 1
BASS 3

CARL ALLEN
SNARE 1
TOMS 1
BASS 3



ADAM NUSSBAUM
SNARE 1
TOMS 1
BASS 1

Snare	Batter Head	Snare Side	Sound Descriptions
1	UNO 58 1000 Coated	Genera Snare Side 200	Bright, open sound, edgy back beat, sensitive snare response
2	UNO 58 1000 Dry Ctd	Snare Side Hazy 200	Bright, focused sound, edgy backbeat, less ring
3	G1 Coated	Snare Side Hazy 200	Warm crisp open sound, cutting, full backbeat, defined snare resp
4	Genera Batter Coated	Genera Snare Side 200	Fat focused sound, solid focused backbeat, controlled ring
5	Genera Batter Dry Ctd	Genera Snare Side 200	Fat focused sound, tight focused backbeat, minimum ring

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	UNO 58 1000 Coated	Genera Resonant	Bright, open sound, lively feel, wide, rich sustain
2	G1 Coated	G1 Clear	Rich, open tone, solid feel, controlled sustain
3	G1 Clear	G1 Clear	Punchy, open tone, lively feel, bright, open sustain
4	UNO 58 1000 Coated	UNO 58 1000 Coated	Full, rich tone, lively feel, long sustain
5	G1 Coated	G1 Coated	Dense, rich tone, solid feel, long full sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	UNO 58 1000 Coated	UNO 58 1000 Coated	Ringy open tone, bouncy feel, full sustain
2	UNO 58 1000 Coated	EQ1 Resonant	Clean transparent sound, bouncy feel, full dynamics, less ring
3	EQ1 Coated or Clear	EQ1 Resonant	Focused full defined sound, great low end, controlled ring
4	EQ1 Coated or Clear	EQ3 Resonant	Big wide focused sound, clean attack, controlled ring

EVANS® DRUMHEADS

J. D'Addario & Company, Inc.
O Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com
http://www.daddario.com

HITTER PROFILE

PrePak

Evans PrePaks are now
olor-coded to correspond
ith Evans' 3 Hitter Profiles,
hich are diagramed on
e Hitter Profile chart on
e back of each PrePak.
he Hitter Profile chart helps
ou get a feel for the style
playing for which each
ePak is best suited, and
great for future reference.

PrePaks contain some
the most popular Evans
umheads, pre-packaged
r the most common
um kit sizes.

est of all, buying your
umheads in a PrePak
ill *save you 15%* over
ying heads separately!

DENNIS CHAMBERS
SNARE 7
TOMS 3
BASS 5

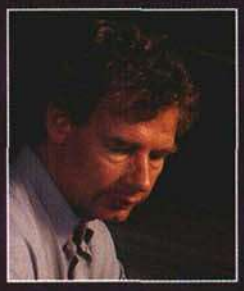
Hitter Profile #2

1-PLY/2-PLY HEADS

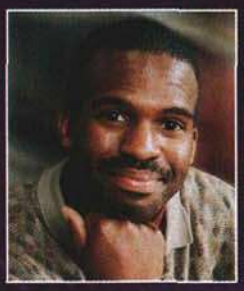
5B sticks or smaller, felt or hard plastic bass drum beater, occasional use of brushes. Balance of loud and soft playing: 50/50. Medium to low pitched tuning.

Jazz, Fusion, Light Rock, Pop, Latin

CINDY BLACKMAN
SNARE 6
TOMS 1
BASS 4



BILL BRUFORD
SNARE 8
TOMS 1
BASS 5



WILL KENNEDY
SNARE 6
TOMS 1
BASS 4

CHAD WACKERMAN
SNARE 1
TOMS 1
BASS 4

Snare	Batter Head	Snare Side	Sound Descriptions
1	G1 Coated	Snare Side Hazy 300	Warm crisp open sound, cutting full backbeat, maximum versatility
2	UNO 58 1000 Coated	Genera Snare Side 300	Bright open sound, edgy backbeat, sensitive snare response
3	Genera Batter Coated	Genera Snare Side 300	Fat focused sound, solid focused backbeat, controlled ring
4	Power Center	Snare Side Hazy 300	Bright open sound, solid backbeat, good durability
5	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat, good durability
6	ST Coated	Snare Side Hazy 300	Loud metallic tone, big aggressive backbeat, maximum durability
7	ST Dry Coated	Snare Side Hazy 300	Loud metallic tone, big aggressive backbeat, less ring, max. durability
8	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, good durability

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	G1 Coated	G1 Clear	Rich open tone, solid feel, controlled sustain
2	G1 Clear	G1 Clear	Punchy open tone, lively feel, bright open sustain
3	G2 Coated	Genera Resonant	Thick fat tone, focused, well defined attack, full sustain
4	G2 Clear	G1 Clear	Big punchy tone, solid feel, full controlled sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	G2 Clear	EQ1 or EQ3	Bright attack, open sound, good spread
2	EQ1 Coated or Clear	EQ1	Focused full defined sound, great low end, controlled ring
3	EQ1 Coated or Clear	EQ2	Dense full tone, focused attack, controlled ring
4	EQ1 Coated or Clear	EQ3	Big wide focused sound, clean attack, controlled ring
5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring
6	EQ4	EQ3	Thick attack, big low end, focused sustain

EVANS® DRUMHEADS

'Addario & Company, Inc.
x 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com
http://www.daddario.com

rePak Combinations Available

HITTER PROFILE #1

PP-HP1A
enera G1 Coated Toms - 12", 13", 16"
enera G1 Coated Snare - 14"

PP-HP1B
enera G1 Coated Toms - 12", 13", 16"
enera G1 Coated Snare - 14"
Q1 Clear Bass - 22"

PP-HP1C
enera G1 Coated Toms - 10", 12", 14"
enera G1 Coated Snare - 14"

HITTER PROFILE #2

PP-HP2A
enera G1 Clear Toms - 12", 13", 16"
enera Power Center Snare - 14"

PP-HP2B
enera G1 Clear Toms - 12", 13", 16"
enera Power Center Snare - 14"
Q4 Clear Bass - 22"

PP-HP2C
enera G1 Clear Toms - 10", 12", 14"
enera Power Center Snare - 14"

HITTER PROFILE #3

PP-HP3A
enera G2 Clear Toms - 12", 13", 16"
enera G2 Coated Snare - 14"

PP-HP3B
enera G2 Clear Toms - 12", 13", 16"
enera G2 Coated Snare - 14"
Q4 Clear Bass - 22"

PP-HP3C
enera G2 Coated Toms - 12", 13", 16"
enera G2 Coated Snare - 14"

EVANS DRUMHEADS

J. D'Addario & Company, Inc.
O Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com
http://www.daddario.com

Hitter Profile #3

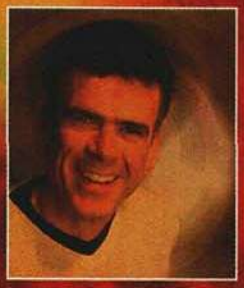
2-PLY HEADS

CARTER BEAUFORD
SNARE 3
TOMS 2
BASS 5

5B sticks or larger, hard plastic or wood bass drum beater, rarely uses brushes or light weight sticks. High volume playing most of the time. Low pitched tuning.

Metal, Rock, Funk, Country, Loud Pop

DANNY CAREY
SNARE 5
TOMS 5
BASS 6



DAVID GARIBALDI
SNARE 1
TOMS 4
BASS 5

MICKEY CURRY
SNARE 6
TOMS 3
BASS 5

MARK TROJANOWSKI
SNARE 3
TOMS 4
BASS 5

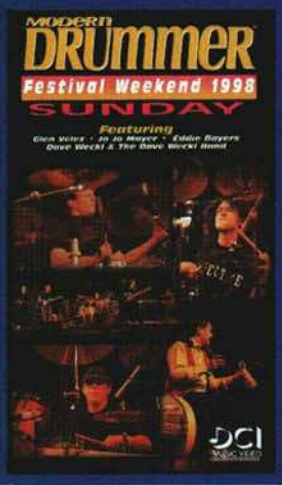
Snare	Batter Head	Snare Side	Sound Descriptions
1	G1 Coated	Snare Side Hazy 300	Warm crisp open sound, cutting full backbeat, maximum versatili
2	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat, good durability
3	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, good durabili
4	Genera HD Dry Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, minimum rin
5	Power Center	Snare Side Hazy 300	Bright open sound, solid backbeat, good durability
6	ST Coated	Snare Side Hazy 500	Loud metallic tone, big aggressive backbeat, maximum durability
7	ST Dry Coated	Snare Side Hazy 500	Loud metallic tone, big aggressive backbeat, less ring, max. dura
8	Hydraulic Coated	Snare Side Hazy 300	Wet short sound, percussive slappy backbeat, good low tuning

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	G2 Clear	G1 Clear	Big punchy tone, solid feel, full controlled sustain
2	G2 Clear	Resonant Black or Glass	Big open tone, excellent definition, short sustain
3	G2 Coated	G1 Clear	Thick fat tone, articulate response, full controlled sustain
4	G2 Coated	Genera Resonant	Thick fat tone, articulate response, bright sustain
5	Hydraulic	Resonant Glass	'70s wet short tone, spongy feel, short sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	EQ1 Coated or Clear	EQ3	Big wide focused sound, clean attack, controlled ring
2	EQ3	EQ1	Big defined open sound, clean attack, controlled ring
3	EQ2	EQ3	Aggressive edgy sound, big attack, focused sustain
4	EQ2	EQ2	Big controlled sound, fat aggressive attack, short sustain
5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring
6	Hydraulic	EQ3	'70s wet percussive sound, short sustain
7	EQ4	EQ3	Thick attack, big low end, focused sustain

CATCH THE DRUM EVENT OF THE YEAR ON VIDEO!

Presented by Modern Drummer Publications and Warner Bros. Publications.



- **EXCLUSIVE LIVE PERFORMANCES OF YOUR FAVORITE DRUMMERS IN SOLO AND GROUP SETTINGS**
- **INTERVIEWS WITH EACH OF THE FEATURED PERFORMERS**
- **SURPRISE GUESTS!**
- **EACH VIDEO OVER 80 MINUTES RUNNING TIME**

Order your copies while supplies last!

Whether or not you made it out for Modern Drummer's 1998 Drum Festival, you're sure to cherish these two new videos from Modern Drummer and Warner Bros. Publications. Featuring drumming masters Dave Weckl (and the Dave Weckl Band), Rod Morgenstein (and the Rudess Morgenstein Project), Will Kennedy, Jeff Hamilton, Eddie Bayers, Glen Velez, and Jo Jo Mayer, plus the amazing Dartmouth High School Drumline, these historic videos capture drumming moments you'll definitely want to rewind again and again.

NAME (PLEASE PRINT)

ADDRESS

CITY STATE ZIP

PHONE

VISA/MASTERCARD#

EXP. DATE

NAME ON CARD

❑ VISA ❑ MASTERCARD

TO PHONE YOUR ORDER CALL:
(973) 239-4140 • 9:00 A.M.—5:00 P.M. EST.

TO PAY BY CHECK, MAKE CHECK PAYABLE AND SEND TO:
MODERN DRUMMER PUBLICATIONS, ATTN. MD VIDEO
12 OLD BRIDGE ROAD, CEDAR GROVE, NJ, 07009-1288

VIDEOS

QTY	ITEM	PRICE		TOTAL
	FESTIVAL WEEKEND 1998 SATURDAY	$24.95	$19.95 (SEE BOX BELOW)	
	FESTIVAL WEEKEND 1998 SUNDAY	$24.95	$19.95 (SEE BOX BELOW)	
	FESTIVAL WEEKEND 1998 2-DAY PACKAGE	$44.95	$35.95 (SEE BOX BELOW)	

SHIPPING & HANDLING CHARGES
UNITED STATES AND CANADA
1-3 VIDEOS $5
4-6 VIDEOS $7
FOR FOREIGN DELIVERY ADD $3 PER VIDEO

SUBTOTAL	
FOR SHIPMENTS TO NJ, ADD APPLICABLE 6% STATE/LOCAL TAXES	
MERCHANDISE TOTAL	
SHIPPING & HANDLING CHARGES	
GRAND TOTAL	

ATTENTION FESTIVAL 1998 ATTENDEES!
SEND IN YOUR ORIGINAL TICKET STUB FROM EITHER DAY OF THE EVENT, AND YOUR CHARGE FOR THE FESTIVAL WEEKEND 1998 VIDEO IS REDUCED 20%

EOS AVAILABLE IN NTSC FORMS ONLY • ALL CHECKS OR MONEY ORDERS PAYABLE IN US FUNDS ONLY (NO CASH)
C.O.D. • PLEASE ALLOW 4-6 WEEKS FOR DELIVERY • VIDEOS CAN BE SHIPPED TO A STREET ADDRESS ONLY • NO PO BOX DELIVERIES

MODERN DRUMMER

ALTERNATIVE DRUM SCHOOLS

Among the many inquiries that we receive from *Modern Drummer* readers every month, one of the most frequently asked questions is: "Where should I go to study drumming?" The answer often depends on the type of institution sought.

There are several major universities with notable music programs, such as the University of North Texas in Denton, the University of Miami in Florida, and Indiana University in Bloomington. There are also a number of famous music schools, like Berklee College of Music in Boston, the New England Conservatory of Music, and New York's Manhattan School of Music.

However, in many cases a drummer may want to pursue a curriculum exclusively devoted to drumming and other music-related studies, as opposed to a more traditional academic program. For those drummers, there are the well-known vocational schools, like Drummers Collective in New York City and Percussion Institute of Technology in Los Angeles. Also in LA is the Los Angeles Music Academy (LAMA), which opened only two years ago. (All of these schools have been featured in past issues of *MD.)*

But drummers need not travel to one or the other coast in order to study their chosen instrument. The Midwest is represented by Music Tech in Minneapolis, Minnesota. The deep South has the Atlanta Institute of Music. And America's new music mecca—Nashville, Tennessee—boasts the Nashville Percussion Institute. Each of these schools has its own unique approach to drum instruction, resulting in widely differing programs. This feature offers an in-depth look at each school to help you determine if one of them might be the answer to your educational aspirations.

MUSIC TECH

BY MATT PEIKEN

Vocational schools generally measure success by the number of graduates who find work. At Music Tech in Minneapolis, the staff measures success by the number of graduates who find *themselves.*

Feeding the soul is an intangible task, with even more immeasurable results, and Music Tech isn't a house of Zen. But the school was founded on the premise that music is a spiritual pursuit before it's a professional one. While the staff shapes the curriculum to prepare graduates for paying work—the school offers vocational-styled musical training toward diplomas and two-year degrees—the ultimate goals are far loftier.

"If our students don't go out and impact the lives of other people, then we've failed," says Jack McNally, who co-founded the school and now chairs the board of directors. "That doesn't mean changing the world. It means each student affecting someone with his or her music.

Spacious if not scenic, Music Tech's home is in downtown Minneapolis's warehouse district.

When you're considering dedicating your life to art, you need to be in an environment where other people 'get it.' We wanted to develop an institution that helps people become great and that shares their vision."

Bringing those concepts to the fore is Gordy Knudtson, who chairs the school's percussion department and built its curriculum. Graduating creative and expressive drummers, he says, is as important as preparing them for work. Toward that end, Knudtson says his program "imparts professional, real-world skills, as opposed to an emphasis on performance. But I also want to expand your mind.

"You may not leave here and go right into a gig, but at least you'll leave here a better musician," Knudtson adds. "You also won't be looking back twenty years from now, and wishing you'd pursued your dreams."

These dreams don't come cheap. Tuition ranges from $4,600 to $5,200 per semester for performance students. But if it's true that "you get what you pay for," one couldn't buy a richer combination of education, environment, and enlightenment.

Music Tech's home is an early twentieth century brick slab at the northwestern corner of downtown Minneapolis's warehouse district. The school opened in 1985 as Guitar Center, beginning with guitar and bass programs. In 1987, with the help of Marv Dahlgren, principal percussionist

continued on page 118

Music Tech's drum staff includes (from left): Paul Stueber, Gordy Knudtson, Dave Stanoch, Jess Wheeler, and Dave Hanzel.

Some instruction is done in a classroom format, where students learn by listening to each other while reading the text.

Other instruction is given in the traditional one-on-one lesson format.

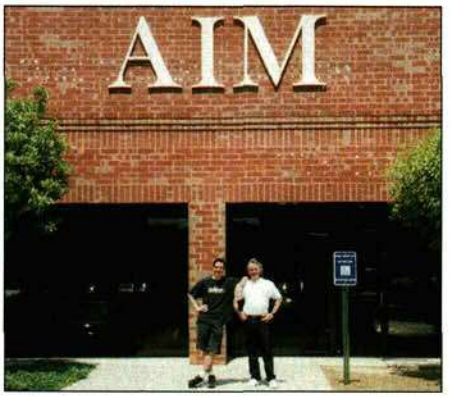
Atlanta Institute Of Music

BY PHIL SMITH

The list of vocational percussion schools in the United States is so small that most people name only Drummer's Collective (New York) and PIT (Los Angeles) when asked. For many students who live outside of those metropolitan areas the choices of higher education in percussion become slim. One can either take private lessons outside of an organized program, or enroll in college for a more broad-based education. But for those in the South there is a "happy medium": The Atlanta Institute of Music.

AIM is a full-scale music school catering not only to drummers but also guitarists, bassists, and keyboardists. The school is located in Norcross, Georgia, approximately ten miles from downtown Atlanta. The Institute is primarily based in one large building, with the different instruments separated into their own respective classroom areas. A large performance hall and a recording studio are also available for all students to use.

Upon arriving I was greeted by AIM president Nite Driscoll, percussion department co-directors Creig Harber and Chip Lunsford, and percussion instructor Tom Knight. Creig Harber attended



Instructors Tom Knight (left) and Creig Harbor stand at the main entrance to the AIM building.

Jacksonville (Alabama) State University, where he studied percussion and marching/drum corps techniques. After college he relocated to Atlanta, where he did road work with B.J. Thomas, followed by backup work with Bo Diddley and Martha Reeves & The Vandellas. He later joined The Brothers Brooks. After successfully freelancing around Atlanta, he landed the percussion coordinator's job at AIM.

Chip Lunsford is a graduate of the University of North Carolina, as well as the Percussion Institute of Technology. He has studied privately with Tom Brechtlein, Efrain Toro, and Jeff Hamilton. Chip has been performing with his own bands as well as in a project with Jerry Peek (former bassist for Steve Morse) and David Ragsdale (violinist with Kansas). He is also very active in the local studio scene, primarily doing radio and TV spots. Chip has been involved with AIM since 1987, when he first began developing the drum program.

Tom Knight attended Georgia State University, and afterwards took private lessons from Dave Weckl. He has done extensive studio work, including jingles and album projects for R&B producer Dallas Austin. His album credits include R&B divas Monica and N'Dea Davenport. Tom taught at various marching band camps and music stores before joining AIM four years ago.

Following a brief tour of the facilities, the teachers and I talked about the specifics of the program.

PS: What are the requirements for admission?

Creig Harber: The student must first take a preliminary written exam, which asks them what they know about note values, and rudiments, and to describe their

continued on page 120

Students can view and play along to instructional videos using electronic pad kits and headphones. (This practice space is nicknamed "the rubber room.")

More traditional private instruction takes place in lesson rooms like this one.

AIM also offers training in recording techniques. Drum instructor Creig Harbor is shown at the controls of AIM's main multi-track studio.

NASHVILLE PERCUSSION INSTITUTE

BY RICK VAN HORN

NPI's unpretentious downtown location sits on what has just been named Nashville's "Avenue Of The Arts.

At the corner of Fifth and Lafayette (pronounced "la-FAY-et" by local cab drivers) in Nashville sits the unpretentious but bustling location of the Nashville Percussion Institute. Now in its fourth year of operation, the school began in a small five-room house, but is now located in an 8,000-square-foot building with its own unique history. Opened in 1946 as a Chrysler dealership, the building later housed a well-known drumshop: Tommy Winkler's Pro Percussion. For a while, NPI leased space in the shop, as did John Aldridge's vintage drum magazine, *Not So Modern Drummer.* Pro Percussion and *NSMD* eventually moved out, and NPI took over the space.

The building includes five separate small lesson rooms, an office, and several large, open areas suitable for major clinics, master classes, jam sessions, and so on. There's also a separate area for use by the school's new Nashville Jazz Institute division.

The co-founder and co-director of NPI is Boo McAfee, a veteran drummer with substantial performing and teaching credits. On a recent visit to NPI, Boo and I discussed the aspects of this "Music City USA" drum school.

RVH: How does NPI differ from some of the other well-known vocational schools across the country?

BM: The most important difference is that we are not structured like a traditional academic conservatory. We are a small trade school, with a focus on what it takes to be a working drummer. To that end, we're concentrating on bringing professionals in to teach here. We do offer six-week programs on specific subjects, like basic reading, snare drum and rudimental courses, drumset 1 and 2, and so forth. We also teach the "Phone Book System," based on a book I did for Hal Leonard Publications. But we are a small enough school that we can design a personal course for any given student.

We have students who travel from Alabama, Kentucky, and other surrounding states. They may come in once a month, just for one day. We'll plan a six-hour intensive program specifically for them. We like having that flexibility, so at the moment we're staying away from year-long curriculums and becoming accredited. That's not to say that we're not growing. We recently opened a new jazz department called Nashville Jazz Institute, which has a lot of great teachers. We are looking toward becoming a full music school at some point, but not going to a year-round curriculum.

RVH: So your program is not designed for live-in, full-time students.

BM: Not in the sense of their living here just to come to the school. However, there are currently a lot of people who want to get a feel of what's happening in Nashville. This is one of the major recording centers; drummers are coming here from LA, New York, Dallas, Chicago....

continued on page 126

Boo McAfee (left) and Ginny Armstrong co-direct the school, as well as serve as instructors.

Director of curriculum Tommy Giampietro (left) works with a student in a private-lesson format.

A clinician's-eye-view of NPI's stage area, where master classes, clinics, and other special events are held.

Music Tech continued from page 115

with the Minnesota Orchestra, Knudtson developed the percussion program. By 1990, the school had added vocal and keyboard curriculums. The name was changed to Music Tech when the Guitar Center retail chain moved into nearby St. Paul.

Music Tech now offers one-year diplomas and two-year associate of applied science degrees in performance, music business, and recording arts, along with various sub-majors and areas of emphasis. The school also tailors degrees in two levels of "Professional Musicians Courses." Of the roughly 250 students attending Music Tech at a given time, around 100 are in the performance program—twenty of those studying percussion.

The term "percussion curriculum" is misleading. There are no courses for mallet or symphonic instruments. Every performance course focuses on contemporary drumset playing. Knudtson explains the exclusion of mallets, saying, "We're a reality-based school. The marimba is a beautiful instrument, but it wouldn't be responsible to tell people that they can make a living playing marimba. There are enough institutions providing that kind of education. My personal feeling is that anybody interested in that could pursue the piano."

All performance students at Music Tech move through levels of music theory, applied theory, applied music, aural skills, ensemble, music interpretation, and contemporary music literature. Students are guaranteed at least an hour of private lessons each week at the degree level, a half-hour per week at the diploma level. Percussion students work from *Drum Styles And Independence Techniques, Reading Text For Drummers, Snare Drum And Drumset Technique,* and a "styles and technique" supplement. Knudtson authored the books (with help from his staff on the reading manual), which are exclusive to Music Tech. Students pay $130 for the set, but again, they get what they pay for. The depth and clarity of the thousands of exercises and patterns put most comparable collections to shame. With the exception of the reading manual, the guides utilize Swiss notation, as opposed to a traditional five-line music staff. Swiss notation, Knudtson explains, clarifies sticking and is easier to understand for students without much reading experience.

Perhaps the most unusual and noteworthy element of these books is the "Rhythm Library," developed by Knudtson. The "Rhythm Library" details sticking, rudimental, and drumset patterns available to a drummer in four divisions of musical time: 8th note, quarter note, dotted quarter, and half note.

Once students learn what they can do within those divisions of time, they move on to exercises combining those notes on a musical staff of straight time. For example, when a drummer sees a half note followed by a dotted quarter and an 8th note, he or she should be able to mentally call up patterns corresponding to each note and execute a killer fill. Of course, when you tie notes and add accents, as these exercises do, there are countless possibilities within a four-beat bar. Through heavy practice within the "Rhythm Library," Knudtson believes, students can approach fills with more control, confidence, and creativity.

Breathing life into these concepts and approaches are three instructors who've been with Music Tech since the inception of its percussion program. Paul Stueber is a graduate and former instructor at Musicians Institute in Southern California. Dave Stanoch is a former bandleader and show-band drummer who now freelances in the Twin Cities' jazz and studio scenes. Jess Wheeler is a first-call session drummer in the Twin Cities. And then there's Dave Hanzel, a part-time instructor who builds drumsets and knows the instrument' down to its grain. They lead classes averaging a 5:1 student-to-teacher ratio.

Gordy Knudtson devotes his time to running the department (when he isn't on the road with The Steve Miller Band), and presents master classes whenever possible. Even though he doesn't teach "regular" classes, he still offers bits of knowledge and insight to any student within earshot, and students now are raving about Knudtson's "drop snap" stroke technique. It involves a combination of gravity, finger movements, and rebounds to cut a drummer's wrist action in half. With "drop snap" strokes, Knudtson can power out long, blazing single-stroke rolls without slowing, tensing, or losing velocity. Percussion students at the school are trying

to perfect their own "drop snaps."

The classroom environment at Music Tech is earthy and inviting. High ceilings, brick walls, and exposed beams still remain from the building's industrial roots. Inside the drum classrooms, rubber practice pads are built into custom-made tables, crudely cut and crafted from 2x4 lumber, then black-washed.

Music Tech draws students from throughout the Upper Midwest and beyond, and drummers seem to come from across-the-board perspectives. Aside from books, students only need their own sticks, cymbals, and bass drum pedals.

Matt Baccoli is a third-semester twenty-eight-year-old from Lee, Massachusetts who came up through drum corps, including time as a coach and instructor with the Blue Coats of Canton, Ohio. He came to Music Tech, he says, because "I wanted to get my groove happening."

Nate Clemens, a twenty-year-old from Philadelphia in his third semester, arrived at Music Tech with chops and street experience, but wanted to build a foundation of structure and technique.

Allan Judd of Aberdeen, South Dakota won a regional drum-off before enrolling at Music Tech. "A couple of my friends came outta here, and they're readers from hell, so I thought, 'Wow, I should go here,'" says Judd, a first-semester twenty-one-year-old.

At thirty-two, Tim Kamak is among the senior students in Music Tech's performance program. He'd drummed in bands most of his life, but had all but given up playing under the crush of day-to-day responsibilities. He quit his job as an assistant superintendent at a golf course so he could attend Music Tech full-time. Tim's wife now supports the family, while he pursues his dream. "I based a lot of this on assumption, but a lot of my assumptions are coming true," Tim says of his investment of time and money in Music Tech. "Hopefully, my school of hard knocks, plus this education, will give me some work."

The school essentially demands full-time commitments from students—fifteen to seventeen credits per semester. Music Tech no longer offers night courses, so employment options are limited. Those restrictions, some students say, impose a discipline and work ethic that they found difficult to muster on their own. "I never saw what a great drummer was made of," Kamak says, "and I always wanted to make music, not just play drums."

Many drum students credit the instructors for not only engaging them in the learning process, but also for knocking down barriers that might otherwise inhibit them from realizing their potential. "I thought I was gonna come in here and be a bad-ass, but your ego gets shot in the head," Nate Clemens says with a laugh. "I kinda screwed myself up because I expected to bust out all kinds of fills, and I got disillusioned with what I thought wasn't happening. I think they have an underlying strategy we don't even know: They break you down by example. The staff is so good, you feel like the worst drummer when you first get here. They find out where your weak points are and they work to build you up where you need it most. Now, after drumming for thirteen years or so, I finally feel comfortable behind the set."

"I look at this as a living laboratory," Gordy Knudtson pipes in.

"Yeah," Clemens adds, "and we're the

THE MD MOCA POLO

Kick It In Style

This classy–yet cool–polo features the Modern Drummer logo stitched onto the left breast.

Name (please print)

Address

City State Zip

Phone

Visa/MasterCard#

Exp. Date

Name on Card

❑Visa ❑MasterCard

Sizes Small & Medium Only

To phone in your order, call (973) 239-4140

Business Hours 9:00A.M.-5:00P.M. EST.

MD MOCA POLO

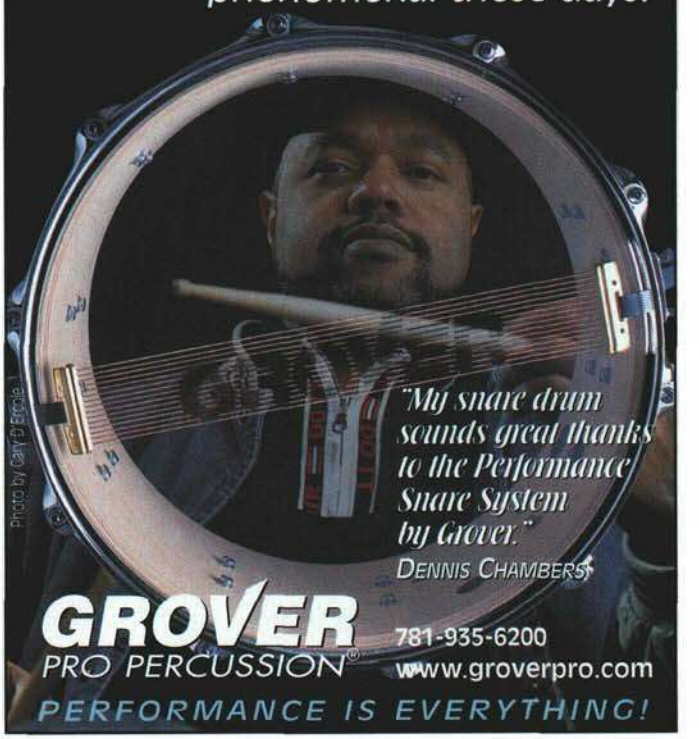
Qty	Size	Item	Price	Total
		MD Moca Polo	$27.50	

Make check payable and mail to:
Modern Drummer Publications
Attn. MD Classic Casuals
12 Old Bridge Road
Cedar Grove, NJ 07009

All checks or money orders payable in US funds only (no cash). No C.O.D. • Please allow 4-6 weeks for delivery • MD Moca Polo can be shipped to street address only; no PO Box deliveries • Price includes shipping and handling

From Our Perspective...

Dennis is sounding phenomenal these days!



"My snare drum sounds great thanks to the Performance Snare System by Grover."

DENNIS CHAMBERS

GROVER PRO PERCUSSION®

781-935-6200

www.groverpro.com

PERFORMANCE IS EVERYTHING!

rats."

Knudtson chuckles lightly, explaining later that there's at least some truth to Clemens' theory. "We've got drummers of every level and background walking through the door," he says. "People are ready for the creative elements at different points in their education. An environment like this can be pretty scary. And it can be competitive: You're always comparing yourself to your peers. But I want my staff to be very nurturing. Some people come in here without ever having played in front of anybody. So after someone plays, everybody claps, regardless of how well that performance goes. Is that condescending? Not at all. It's genuinely positive, because we all know what it feels like to be where that person is right now, and we're all here to work hard and improve."

Performance students going for associate of applied science degrees are required to take twenty credits of general education courses, including English, speech, psychology, sociology, and humanities. They can also take selected courses within the music-business and music-production programs. Though those opportunities are somewhat limited, students within each department have each other as guinea pigs. For example, performance students often use the school's mind-blowing, state-of-the-art recording facilities, so they serve as fodder for recording arts students. Music Tech also features a new computer lab, where students can do everything from sending e-mail to creating music with MIDI.

Students audition for admission into Music Tech. It's not so much a filtering step as it is a way to gauge students' needs and personal directions—inside and outside of music. The staff wants to discern each student's musical knowledge, ability, and talent level. After auditioning, incoming students meet individually with the staff to determine their strengths and weaknesses, and to tailor their educational path.

"Some of the best players might be the worst students," explains Lance Sabin, Music Tech's director of admissions (and known among a cult fan base as a guitarist for Minneapolis metal mavens Slave Raider). "We look at the character, the seriousness, and the dedication of the person, because that's who we're going to live with for two years."

"We get street musicians and we get formally trained students," Knudtson adds, "and each will have holes in their playing. We try to balance the individual."

Music Tech officials have aspirations of growing into a four-year school, comparable to Boston's heralded Berklee School of Music. Until then, they're happy providing a quality two-year alternative for some students, while serving others as a prep school for entry into four-year programs.

"I don't care what students do musically when they get out of here," Knudtson says. "I just want them to express who they are musically. The bottom line is it's up to each student to figure out who they are. We give them the tools, but they're the only ones who can use them."

(For more information on Music Tech, contact the school at 304 N. Washington Ave., Minneapolis, MN 55401, [800] 594-9500, or check their Web site at www.musictech.com.)

Atlanta Institute continued from page 116

playing experience. Then they have to either come in for an audition or send us an audio or video tape of their playing.

PS: Is there an age or high school diploma requirement?

Chip Lunsford: We do require a high school diploma or a GED, primarily as a demonstration of a student's resolve to complete a program. We also like to see students who have been playing for several years. The more real playing experience the better. We are not a school for beginners. We are a school for experienced folks interested in furthering their abilities as musicians on both professional and non-professional levels.

Tom Knight: As for age, we've had students ranging in age from sixteen to forty-seven—men, women, boys, and girls.

PS: After admission, what type of program is offered?

Creig: Right now we only offer a one-year complete program. We don't have shorter "intensive" programs.

Chip: However, the students have the option of attending on a full- or part-time basis. The greatest advantage to our program is that all classes are conducted in the evening. Students can literally work their way through the program. People who work locally can really have their cake and eat it too.

As far as the type of program goes, we've designed a curriculum that is comprehensive and practical. We want to be confident that the student will get all the knowledge and skills required to function as a professional musician in the real world.

PS: Is there a diploma offered upon graduation?

Creig: There is a certificate, much like those offered by most vocational schools.

PS: Is any type of college credit given for the courses that are completed?

Creig: It depends on the course relativity to the accepting college. We have had students who received credit for our courses. We are accredited through the Commission on Occupational Education.

PS: How many percussion students are typically enrolled each quarter?

Creig: We've had as many as twenty-five, but we average around fifteen. Our class size averages only about five. We *really* like that ratio. The personal attention here is outstanding.

PS: How is your program structured?

Creig: We have four levels, each covering twelve weeks. During level one we go over the basics: reading, technique, and styles. There are also performance classes for all four levels.

Tom: That is a point I want to emphasize. Regardless of their situation, students are immediately placed in an environment where they are required to play—even during the first week!

Creig: Some schools have a performance class in which only one group performs. In our class, multiple groups have to play for each other. Plus they all have to play the same song. We have jazz, rock, and odd-meter ensembles, too. Our core classes include ear training/notation and theory.

Chip: When a new student first comes in, he or she is placed into a "band" for the first quarter of performance. This enables the student to prepare and rehearse with people who are all striving for the same goal. We have found that many lessons can be learned from this interaction. It's a great experience for professional and personal growth.

PS: Are any non-musical courses like math or English required?

Creig: No.

PS: How frequently are private lessons given?

MUSICIAN'S FRIEND DECLARES WAR ON HIGH PRICES!

BEST PRICES ON PRO GEAR FROM:

- DW
- Gibraltar
- Paiste
- Pearl
- Roland
- Yamaha
- Zildjian
- and much, much more!

CALL 1-541-772-5173 AND JOIN THE CAUSE!

Arm yourself with a **FREE** issue of Musician's Friend catalog and join the fight against high-priced music gear. With more than 3,000 top-name guitars, amps, keyboards, stage and studio gear available at the best prices you'll find anywhere, Musician's Friend is your trusted ally in the music gear trenches. Short on funds? No problem. Our exclusive Easy Payment Plan can help you capture the gear you need to make your music happen today.

- Money Back Guarantee
- Best Price Guarantee
- Our Easy Payment Plan
- 2-Day Express Delivery

CALL FOR YOUR FREE CATALOG TODAY!

OPEN 24 HOURS A DAY, 7 DAYS A WEEK

SHOP ANYTIME ONLINE AT: www.musiciansfriend.com

☐ **YES, SEND IT!**

Rush me the next 3 editions of Musician's Friend **FREE!**

Musician's Friend

Join hundreds of thousands of satisfied musicians in receiving the #1 music catalog, absolutely free! **CALL 1-541-772-5173,** subscribe online at **www.musiciansfriend.com,** or mail this coupon to:

Musician's Friend, Dept. 85-004 • P.O. Box 4520 • Medford, OR 97501

NAME _____

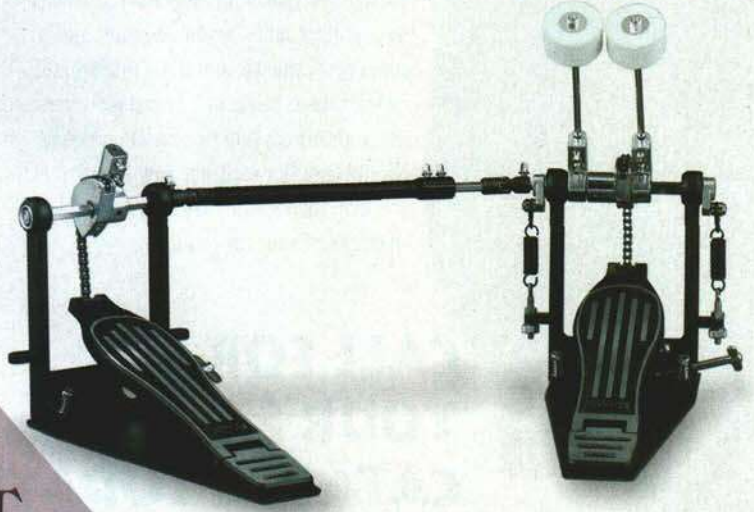
ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIN AREA(S) OF INTEREST: ☐ GUITAR ☐ BASS ☐ KEYBOARDS ☐ DRUMS ☐ STAGE & STUDIO

www.TheMusicStore.com

COLLARLOCK
Designed & Distributed by Drum Workshop



The practical alternative at an affordable price, new Collarlock Pedals from Drum Workshop feature the smoothness, sensitivity and security of chain drive action, steel pedal plates and side-adjusting hoop clamps.

Collarlock is value and versatility— and only from DW!

Also available:
Single and Double Pedal Models
Collarlock Drums and Hardware

COLLARLOCK DRUMS, PEDALS & HARDWARE

exclusive worldwide distribution by:
Drum Workshop, Inc.
101 Bernoulli Circle • Oxnard, CA 93030
Telephone: 805-485-6999 • Fax: 805-485-1334
www.dwdrums.com

dw

Creig: Students get one hour-long lesson per week.

PS: Do students get to pick their teacher?

Tom: Normally they do.

PS: Can students choose what area or style they want to specialize in during private lessons, or is a specific curriculum strictly followed?

Creig: We tell our students that the program is not oriented toward any one style. Our main concern is that when their phone rings they'll be confident enough to handle any gig in any situation. We have had some students who just squeak by in some styles, but at least they'll know *something* in that area.

Tom: As teachers, each of us has his own teaching style, and we each allow students a certain amount of leeway in their lessons. I might recommend a particular method book, but if the student has been working from a book he or she likes, I'm flexible that way too.

Chip: Students have the freedom to focus on any areas in the lessons. We are happy to support them with our knowledge and skills to help them attain their goals. However, we always focus first on any material in the curriculum that the student is having problems with.

PS: What kind of practice facilities are offered?

Creig: We have what we call the "rubber room." [laughs] It has several electronic kits equipped with VCRs and monitors. We have practice-pad kits in that room as well. Acoustic sets are available in three classrooms and in the main performance hall.

PS: Does the school have any sort of "job placement" program?

Chip: AIM has a Placement & Follow-up department whose job is to help students find work upon graduation. We have relationships with agencies, bands, teaching facilities, cruise lines, resorts, and management companies that all have opportunities for our graduates. We have arranged many opportunities for our students with management and record companies, such as Atlantic, Warner Bros., and Arista. Our most recently visible example was the union of AIM graduate and lead guitarist Kyle Cook with the group Matchbox 20.

Tom: I've also recommended students for gigs and teaching positions around the country. I still keep in touch with a lot of old students.

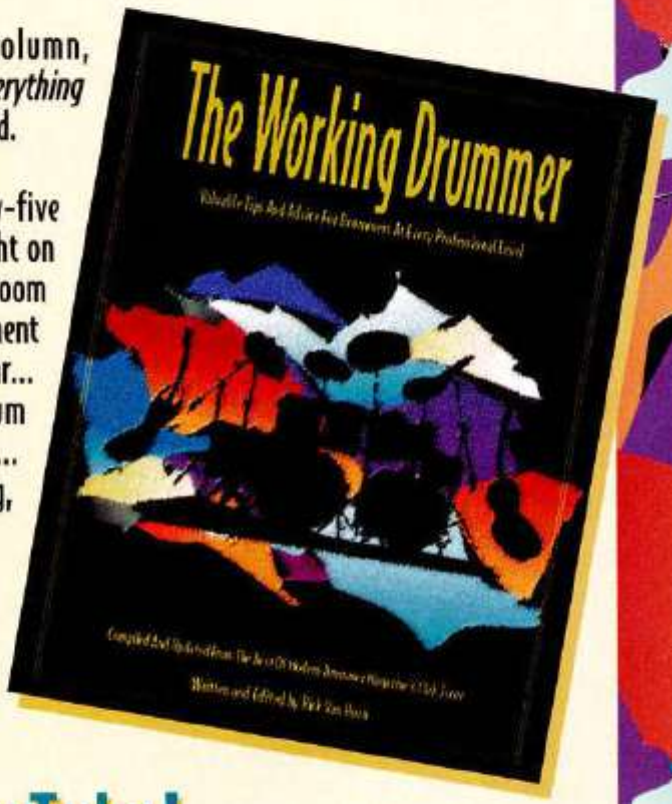
PS: Does the school have any equipment

New From The MD Book Division...

The Working Drummer

by Rick Van Horn

Compiled from MD's immensely popular *Club Scene* column, **The Working Drummer** offers 144 pages of practical advice on *everything* the full- or part-time professional drummer needs to know to succeed.



Jam-packed with information based on Rick Van Horn's twenty-five years in the clubdate field, this comprehensive book offers insight on setting tempos...singing and drumming...listening...dealing with room acoustics...handling customers...the etiquette of sitting in...equipment maintenance and protection...tuning...dealing with house gear... setting up, breaking down, and moving gear...building a drum riser...devising a lighting setup...rehearsing more effectively... putting together a résumé and demo tape that'll keep you working, and much, much more!

The Working Drummer is the most thorough text on the subject of clubdate drumming ever written, and should be a part of every drummer's library.

Order Your Copy Today!
(800) 637-2852

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	The Working Drummer (00330264)	$14.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax.	TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $3.50
$26.00 – $40.99: add $4.50
$41.00 and up: add $5.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD4

endorsements?

Creig: We receive drum support from Tama and Peavey, Sabian and Paiste have helped us out with cymbals, and Evans has provided us with drumheads. Everyone at these companies has been great to work with, and they've helped us tremendously.

PS: Can students bring their own sets?

Chip: Students are encouraged to bring their kits to Atlanta for private off-campus practice and gigs. However, we are sensitive to convenience issues for the students, so we provide all the equipment that a student needs while at our facility.

Creig: For mid-term exams in level-three soloing class I let them bring in their drums so they'll feel more at home taking their test.

PS: Do students have to purchase classroom textbooks?

Creig: Yes. They average between $100 and $150 per quarter.

Tom: Students have lots of written assignments in their classes. So buying and keeping their books for later reference is imperative.

Creig: I'd like to add that many of our textbooks were written in-house by our instructors, which ads to our unique personalized touch.

PS: What type of housing is available for out-of-town students?

Creig: We have arrangements with nearby apartment complexes that allow our students discounts on their rent. The going rate for a two-bedroom apartment on our roommate plan is $705 per month, with utilities around $100 per month. When students split this cost it makes the living expenses very affordable. We have a lot of students who live in the same complex, so it's a sort of dormitory atmosphere.

PS: How are Atlanta's overall living expenses compared to other major cities?

Tom: They're about one-third of Los Angeles!

Creig: We've had students come here because it was so much less expensive—for tuition *and* living expenses.

PS: With expenses in mind, what are the tuition costs?

Creig: The one-year program is $8,800, which breaks down to $2,200 per quarter. We also have a prep class for all applicants. It's totally free and lasts four weeks. Students can come to the school for two hours for each of the four weeks and see how they like it.

PS: How would you rate the Atlanta music scene?

Tom: It depends on what kind of music you're into. For instance, Nashville is the C&W capital of the world. R&B/hip-hop is big here. I've been very successful here in that genre, and I have a lot of students who come to me wanting to play that type of music.

PS: How can people get information about the school?

Chip: We have a Web site located at www.aim-music.com. The page is always being updated. You can hear soundbytes, view the facilities, examine the curriculum, learn about the instructors, etc. It's a very cool site.

We also have a full promo pack that lists information on all of the programs and courses, as well as bios on the instructors. It talks about our facilities and lists costs and financial aid possibilities. There is also a portion that deals with our different housing programs. The cool thing about this promo pack is that it's a multimedia package featuring a video catalog with great shots of the facilities and students. It's fun to check out even for the merely curious. A student can simply call us and request the information.

PS: Do you ever have guest faculty or clinicians?

Creig: We try to have at least one or two drum clinics per quarter. We've had Peter Erskine, Dennis Chambers, Hilary Jones, Chuck Silverman, and Pat Petrillo, to name a few.

Chip: We also hold many bass, guitar, and group clinics, which we encourage the drummers to attend. We get fabulous players accompanying some of these clinicians, and students can learn so much from musicians who don't happen to play the same instrument. A bass player's perspective on a drummer's role can be very enlightening.

PS: What advantages can AIM offer percussion students that may not be commonly found at other learning institutions?

Creig: One of the main things is personal, individual attention. The other is an experienced, knowledgeable staff willing to assist a student in overcoming his or her own performance hurdles. Lastly, we offer a tremendous economical advantage over most schools and the cities where they are located.

Tom: Coming from a state school, the biggest advantages I see are the individual approaches and the hands-on mentality of the school. The students are required to play together almost every day. That kind of experience in such a short amount of time (as opposed to four years) is much more concentrated than what takes place at most schools. Students receive a tremendous amount of instruction and experience in one year—maybe more than they are able to handle. But that's what pushes some people to excel.

Chip: We want each individual to leave here with the ability to make a living performing, teaching, and/or recording. We give students a great deal of material, and we don't expect mastery by the program's completion. They do, however, emerge with the tools to further perfect the material as they desire to. Practical application during performance opportunities really solidifies the new material for the student. Not to mention that every one has a great time meeting, playing, and hanging out with people from all over the country and the world.

(For further information contact: Atlanta Institute ofMusic, 6145-D Northbelt Pkwy., Norcross, GA 33071, tel/fax: [770] 242-7717, tollfree: [800] 886-6874, Web site: www.aim-music.com.)

MODERN DRUMMER

Back Issues For Sale

❑ **#174—JANUARY 1994**
Adam Nussbaum, Jimmy Chamberlin, Drumming & Bandleading.

❑ **#177—APRIL 1994**
Tommy Lee, Joel Rosenblatt, The Drummers of Basie.

❑ **#178—MAY 1994**
Arthur Taylor, Unsung Heroes, *Inside Pearl.*

❑ **#179—JUNE 1994**
Matt Cameron, Paul Motian, Drummers of Cuba.

❑ **#180—JULY 1994**
Terry Bozzio, John Riley, '94 Readers Poll Results.

❑ **#181—AUGUST 1994**
Vinnie Paul, Billy Hart, Drumming & Singing.

❑ **#182—SEPTEMBER 1994**
Dennis Chambers, Jim Chapin, Sim Cain, Drum Thrones.

❑ **#183—OCTOBER 1994**
Aaron Comess, Bob Moses, Festival '94 Report.

❑ **#184—NOVEMBER 1994**
John Robinson, Charlie Adams, Joe Porcaro.

❑ **#185—DECEMBER 1994**
Chad Smith, Charli Persip, Inside LP.

❑ **#186—JANUARY 1995**
Paul Wertico, Metal Drummers Round Table, Where Are They Now?

❑ **#187—FEBRUARY 1995**
Neil Peart: Burning For Buddy, Kenwood Dennard, Mark Schulman.

❑ **#188—MARCH 1995**
Scott Rockenfield, Daniel Humair, Tony Morales.

❑ **#189F—APRIL 1995**
Herlin Riley, Paul Bostaph, Gary Mallaber.

❑ **#190—MAY 1995**
Steve Ferrone, John Tempesta, Colin Bailey.

❑ **#191—JUNE 1995**
Jack DeJohnette, Death Metal Drummers, Owen Hale.

❑ **#192—JULY 1995**
Denny Fongheiser, Remo Revisited, Hutchinson, Israel, and Penn.

❑ **#193—AUGUST 1995**
Dave Lombardo, Jon Christensen, Moyes Lucas

❑ **#194—SEPTEMBER 1995**
Carl Allen, Jon Fishman, Alvino Bennett

❑ **#195—OCTOBER 1995**
Richie Hayward, MD's Drum Festival '95 Highlights, Fergal Lawler

❑ **#196—NOVEMBER 1995**
Bruford & Mastelotto, Jamie Oldaker, Mike Shapiro

❑ **#198—JANUARY 1996**
Special 20th Anniversary Issue, Bonzo Forever: A Tribute, The Evolution of the Drumset.

❑ **#199—FEBRUARY 1996**
Simon Phillips, Herman Matthews, Jack Sperling

❑ **#200—MARCH 1996**
Bill Stewart, Female Drummers Round Table, Martin Parker & Billy Thomas

❑ **#201—APRIL 1996**
Steve Gadd, The Drummers Of Hip Hop, Brendan Hill

❑ **#202—MAY 1996**
Jimmy Chamberlin, Idris Muhammad, Tom Roady

❑ **#203—JUNE 1996**
Nashville Studio Round Table, The Drummers of Raitt, Ethridge, and Morissette, Robin Goodridge

❑ **#204—JULY 1996**
Joey Baron, Philip Rhodes, Nashville Studio Round Table Part 2

❑ **#205—AUGUST 1996**
Special International Issue, Phil Rudd, Drummers From Around The World

❑ **#206—SEPTEMBER 1996**
Stephen Perkins, Shane Evans, Jason Finn

❑ **#207—OCTOBER 1996**
Carter Beauford, Jim Sonefeld, Highlights from MD's Festival Weekend '96.

❑ **#208—NOVEMBER 1996**
Lars Ulrich, Kirk Covington, Brad Wilk

❑ **#209—DECEMBER 1996**
Eric Kretz, Mike Palmer, Philip "Fish" Fisher

❑ **#210—JANUARY 1997**
Lewis Nash, Roy Haynes, Ted Parsons.

❑ **#211—FEBRUARY 1997**
Danny Carey, Curt Bisquera, Charlie Grover, and Lombardo, Sorum, Aronoff, Portnoy, Powell, Fig, and Bonham on playing loud.

❑ **#214—MAY 1997**
Brian Blade, Dony Wynn, The Drummers of Rusted Root.

❑ **#216—JULY 1997**
Ringo Starr, Zak Starkey, Billy Drummond, David Bowie, Ben Gillies.

❑ **#217—AUGUST 1997**
Tony William's Tribute, John Stanier.

❑ **#218—SEPTEMBER 1997**
Horacio "El Negro" Hernandez, Jeff Hamilton, Zachary Alford.

❑ **#219—OCTOBER 1997**
Chad Sexton, Surviving Drum Auditions, MD's 10th Anniversary Drum Festival Pictorial.

❑ **#220—NOVEMBER 1997**
Kenny Aronoff, Louie Weaver, The Drummers of Flyin' Traps.

❑ **#221—DECEMBER 1997**
Mike Portnoy, Metal Music & Mayhem, The Great Drummers of Duke Ellington.

❑ **#222—JANUARY 1998**
Los Angeles Percussionist Roundtable, Gene Hoglan, Louis Hayes, Drumframe.

❑ **#223—FEBRUARY 1998**
Entry-Level Drumsets, Abe Laboriel Jr., In Search of the Perfect Drumstick.

Total number of issues ordered _____ @$7.00 each

Total payment of $ _____

❑ Payment Enclosed ❑ Mastercard ❑ Visa

Key Code B-20

Signature _____

Card Number _____ Exp. Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Check off the issues you desire and send in the entire ad.

All Back Issues are $7.00 each (this includes postage and handling)

Mail check or money order (no cash) in U.S. funds to:

Modern Drummer Back Issue Service
P.O. Box 480
Mt. Morris, IL 61054-0480

***or call:* 1-800-551-3786**

Allow 6 to 8 weeks for delivery

Nashville Percussion continued from page 117

They'll come to town just to test the waters—maybe get an apartment and stay a couple of months. We do pick up a lot of that business, especially for some of our workshops.

RVH: If your instruction stresses "what it takes to be a working drummer," do you also help with finding gigs?

BM: Well, we don't have a placement or referral service. But because our teachers are working pros, they're often in a position to make recommendations. Just last week Paul Leim was asked by a bandleader if he could recommend a drummer. Paul had a student who he knew was a good player, so Paul referred the bandleader to that particular drummer. We do see a good bit of that happening. In addition, a lot of producers and contractors know that we have a pool of great drummers here, so they'll call us looking for a drummer or percussionist. And a large part of what we are is just a loose, "hanging" type of environment where musicians can rub elbows with each other. It's a great place to meet other drummers and other musicians here in town. That's part of what we call "networking," and it goes a long way toward getting a player's foot in the door.

RVH: Your list of instructors includes a full-time staff and "visiting faculty." Who are the members of the full-time staff?

BM: Ginny Armstrong and I are the co-founders of the school. I'm in my thirtieth year of playing and teaching. I've toured and recorded with a variety of acts, including Donna Fargo, the Bellamy Brothers, Atlanta, Lobo, Willie Nelson, and Hank Cochran. I'm currently a member of the Eric Hamilton Band, a rock group signed to Curb Records. We're working on our second album now.

Ginny is the manager of the school. She has a masters degree in percussion from the University of West Virginia, so she teaches a lot of the younger students, from five years old up to fourteen. She also does all the legit mallet-type stuff, timpani, steel drums, etc. She has also developed a program called "Stampede." It's a takeoff of the national touring show *Stomp,* but it's for kids from ten to seventeen. We've got that in place with the YMCA and some of the schools around the area. The kids make their own instruments, using paint buckets, brooms, and other household objects.

Ginny is the key to the success of the school, because all of the rest of us record and tour. I might take off for two months on a road trip, and Ginny is the one who "minds the store."

Tommy Giampietro—our director of curriculum—graduated from the studio program at the University of Miami. He called me one day and asked to see the school. He got on a bus and came for a couple of days—during which time his playing just scared me to death. He eventually moved to Nashville, and he was so persistent about coming to work for the school that I eventually brought him on board. Now he's one of our driving forces. He's a great jazz player, and he has a pocket that's incredible.

Then we have Tommy Wells and Jerry Kroon, who are both heavy Nashville studio veterans. They're on the faculty for our recording workshops, and they also teach private lessons on the subject of studio playing. Their sessions are for guys who really want to "get" what these studio pros do every day.

RVH: Who are the drummers among your "visiting faculty"?

BM: Well, the visiting faculty will obviously vary with who's in town and available. But our list includes Paul Leim, Eddie Bayers, Kenny Aronoff, Gerry Brown, Larry Bright, Tom Roadie, and Dan Moore. Former Damn Yankees drummer Michael Cartellone had been holding down the visiting faculty position until recently, when he left to tour with John Fogerty.

Our advisory board—on whom we can call for advice, expertise, and assistance—includes most of our visiting faculty, along with John Aldridge, Buddy Harman, Roger Hawkins, and Kenny Malone.

RVH: Besides the NPI drumming curriculum, you mentioned the Nashville Jazz Institute. Who are the instructors there, and what's the program about?

BM: The Jazz Institute is directed by Lori Mechem, who is an incredible jazz pianist, and Roger Spencer, who is an equally terrific bassist. They've been joined recently by Chester Thompson, who has been acting as a musical coach to small ensemble groups of students. He'll bring in Weather Report and Frank Zappa charts and work with the group on them.

We opened the jazz department because we wanted to create a learning environment in which kids can actually play with each other. In the beginning we were "just" a drum school, with drummers playing alone, with their teachers, or with other drummers. But that's not what the real world of music is about. So we've gone to the ensemble concept in the jazz school, and the students get the chance to play with a complete rhythm section, with horns, and with vocalists.

RVH: Getting back to NPI, what type of equipment is provided by the school?

BM: We have quite a selection of drumkits, cymbals, and other percussion equipment. At the moment we're keeping pretty strictly to acoustic percussion. Tommy Wells and Jerry Kroon will sometimes bring in their personal electronic drums and drum machines to demonstrate their use in the studios.

When we started, several manufacturers approached us about an exclusive endorsement. We've stayed away from that, because our philosophy is that equipment is a huge part of drumming education. We want our students to hear what various brands of cymbals sound like, so you may find three or more brands on a single

BAD ASS DRUMMER
T-SHIRTS
ADULT SIZES PRINTED AS MARKED
Left chest = LC • Full Front = FF
ADULT Sizes S-XL, add $ 2.00 for XXL
100% Cotton Preshrunk Heavyweight T-Shirt, Printed on Front. Made in U.S.A.
Short Sleeve (SS) $14.90
Long Sleeve (LS) $17.90
S.O.S. is owned by a disabled survivor promoting positive self esteem in the handicapped world.
1AD FF. ON BLACK T WHITE PRINT
1AP L.C. ON BLACK T WHITE PRINT

B.A.D. ATTITUDE
6G BLACK JACKET WHITE PRINT
B.A.D. JACKET $69.90
PRINTED LEFT CHEST AND FULL BACK
SATIN FINISH NYLON JACKET,FLANNEL LINED, KNIT CUFFS, COLLAR & BOTTOM BAND, ZIPPER FRONT & TWO SLASH POCKETS. MADE IN U.S.A.
SIZES: XS,S, M, L, XL ADD 5.00 FOR XXL, OR XXXL
Order Toll Free 1 800-958-8876
Have a credit card ready. We Accept VISA MC AMEX DISCOVER
Or Mail Check Or M.O. For Total + Shipping & Handling to S.O.S. California residents only; add 7.75% sales tax
Payable To: S.O.S. P.O. Box 2205 Carmichael, Ca 95609
OUTSIDE USA: Double shipping & handling charges. Mail official check (money order) payable USA funds
Shipping & Handling If your order totals:
$ 25.00 or less $ 4.95
$ 25.01 to $ 50.00 $ 6.95
$ 50.01 to $ 75.00 $ 8.95
$ 75.01 to $ 100.00 $ 9.95
Each additional $ 100.00 (or portion of) add $ 5.95
Allow 2 to 6 weeks for delivery
CATALOG MAIL S.A.S.E. FOR CATALOG OR GET IT WITH FIRST ORDER.
PRICES SUBJECT TO CHANGE WITHOUT NOTICE • SATISFACTION GUARANTEED • INTERNET WWW.ISONET.COM/SOS/

drumkit. We also think they should experience the difference between a top-line pro kit and an entry-level kit. Drumming is an extremely personal endeavor, and we want students to hear what all the equipment sounds like and then make their own decisions as to what works for them.

RVH: Let's talk about fees for your programs.

BM: It's a widely varying scale depending on the program. For example, when we offer a "weekend workshop" with an artist like Kenny Aronoff or Paul Leim, that artist will start with a two-hour master class on Friday night. That class will only be open to ten students, and will be extremely hands-on. Then on Saturday the artist will teach ten private lessons—one for each student in the master class. That program costs $200, which we consider reasonable for three up-close hours with a world-class drummer who's normally not accessible as an instructor. Beyond that, we keep a file on the students who worked with a given artist. If that artist returns to town for a record session and wants to offer a few lessons, we'll call the people in that file to book the lessons.

Next we have the recording workshop offered by Tommy and Jerry. It's a six-week program with both teachers, and the entire course is $200. Chester's six-week jazz ensemble program is $150. Our six-week classes—basic reading, drumset 1 and 2, etc.—cost $130. Private one-hour lessons cost $30 per hour and are billed monthly at $120 per month. Half-hour lessons are available at $15.

RVH: Can you summarize some of the course curriculum?

BM: We want to be flexible enough to offer a beginner what we think is a good foundation, and at the same time offer a more experienced player the specific things he or she is interested in. We want to be able to take the beginner through basic reading right up to an advanced drumset book. I studied with Tommy Thomas, a guru of percussion whose three most famous students were Buddy Rich, Louie Bellson, and Lionel Hampton. So we have access to all the systems and information that Tommy passed down to me.

But we also have guys who come in with a very specific goal in mind. The first thing I'll ask is, "What are your objectives?" We'll start from there. For example, we had a guy recently who wanted to learn the Moeller system. Well, there's a cat here in town who had studied with Jim Chapin and knew the Moeller system better than anyone. So we plugged the student in with that teacher for three lessons just on that system. We don't want to lose sight of that flexibility in an attempt to become too structured in our curriculum.

Our mission statement is very simple: "To build humanity through percussion education." We think the way to do that is to get kids in here from the earliest age possible. To that end, our activities aren't limited to our in-house instructional courses. We also have a program called "Caterpillars, Doo-Lollies, and the Kitchen Cabinet Band," for kids from three to six years old. They color in pictures while we teach them phrases with the words that describe them. "Cat-er-pil-lar" is four beats, and "doo-lol-ly" is a triplet, so they learn rhythmic phrases without really knowing it. This leads them into the next step of actually learning music. It's a fun program, and we've held it both at NPI and out in the local schools. When the kids come here they also get to see and play the various percussion instruments.

We also have a clinic program where we go out to elementary, middle, and high schools. It's disheartening to see fourteen- or fifteen-year-old inner-city kids so hardened that unless you've got a fast car, a lot of money, and a bag of dope it's almost impossible to get their attention. Luckily we can with percussion.

But the question is what to do with the kids *after* we have their attention. Many of them might like go to school here, but they don't have the money. In response to that, Eddie Bayers helped us put together a non-profit program called Nashville Educational Outreach—to help support these kids with scholarships and get them into the school.

RVH: What advantages does NPI offer, as opposed to a drum school elsewhere in the country?

BM: Of course, much of the information we teach here is available at other good schools. But one of the ways we describe NPI is that it's "where the pros teach." You're not going to get what Paul Leim does or what Eddie Bayers does by studying at PIT or Drummers Collective—because Paul and Eddie are *here.* Besides the "in the trenches," lesson-after-lesson type of instruction that every school offers, we also have specialized programs focused on what's happening in the music industry in Nashville.

And this city is just on fire with musical activity. The school is located on a street that has just been designated by the mayor as the "Avenue Of The Arts." So we're in the right place. There's also the music superstore activity that's come to town with the opening of Thoroughbred Music and MARS Music locations. The whole complexion of the music retail scene here has changed drastically in the last six months. We've got more major drum companies located in Nashville now than Chicago did in its heyday. All eyes are on Nashville, and you're not going to get that Nashville feel and professionalism anywhere else. That's what separates us from other schools.

(For more information on Nashville Percussion Institute, call the school at 500 Lafayette St., Nashville, TN 37203, [615] 313-9000, orfax them at [615] 746-8621.)

Do you need a **BEAT BUG** fast?

The latest **Beat Bug®** is a *meter monitor* and a *metronome.* Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old **Beat Bug®** was great. But this new model is a far superior unit ***for the same price!!***

We have them in stock and ready to ship via UPS anywhere in days. Don't forget our other fine products: **Lug Locks™** - now a 100 bulk pack; and **GIG RUG®** - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
1-800-981-7842
www.luglock.com

win!

Sonically Matched

Coming to you direct from the SABIAN Vault: SABIAN Performance Sets, RADIA Sets, and Effects Packs. These cymbals deliver maximum sound value in combinations that have been individually tested and Sonically Matched for tone, pitch, volume, and more—by the same SABIAN specialists who choose cymbals for such greats as Steve Ferrone, Virgil Donati, David Abbruzzese, and Nir Z of Genesis.

Be One of 18 Winners: See the SABIAN Sonically Matched Performance Sets ad in this issue, and, on your mailed-in entries, complete the following with wording from the ad s text: Sonically Matched Performance Sets are your...

prizes

1 Hand Hammered Performance Set (Two Winners)

2 AA Performance Set (Two Winners)

3 AA Rock Performance Set (Two Winners)

4 AAX Stage Performance Set (Two Winners)

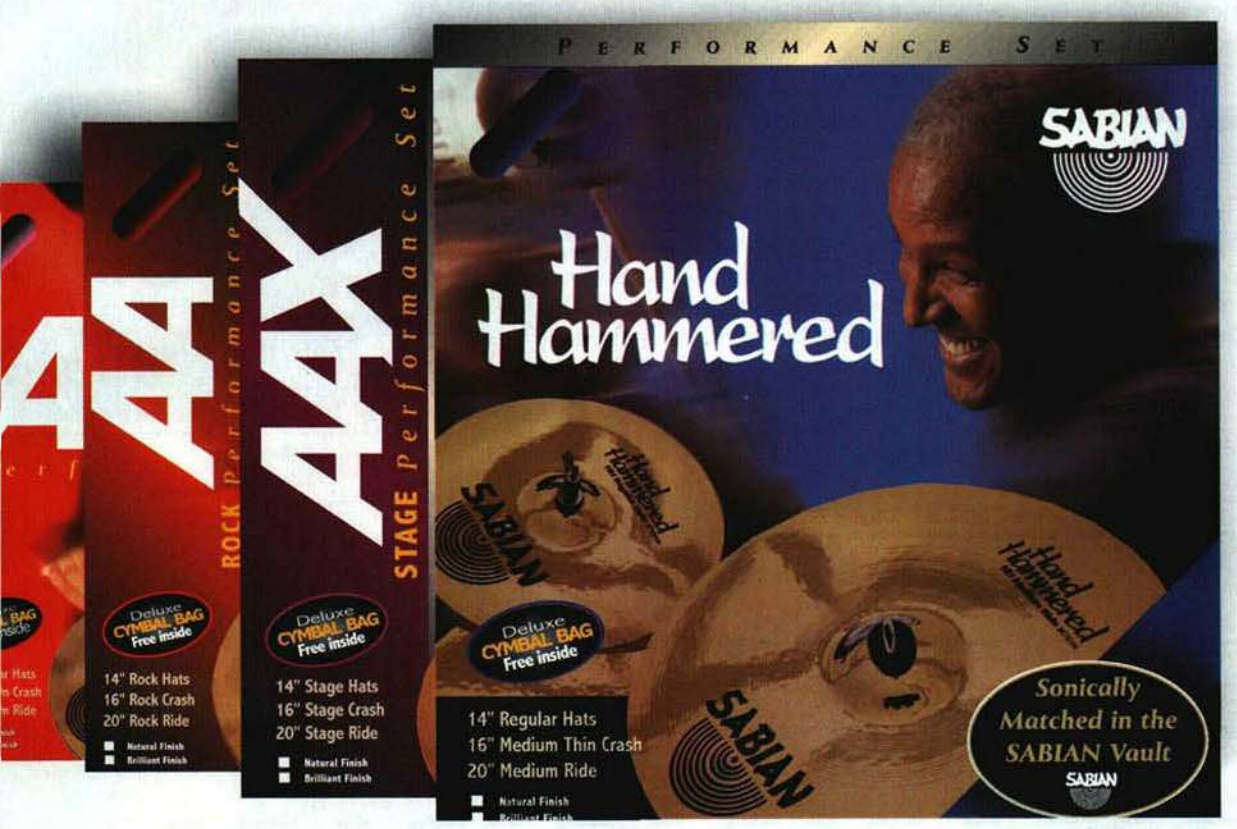
5 Signature Terry Bozzio RADIA Low Melodic Crash Set

ENTER EARLY AND OFTEN!!

To enter call (900) 786-DRUM (3786) (99¢ per call to enter and hear musical examples)
(No purchase or telephone call necessary to enter. See consumer disclosure below for odds and other details.)

Consumer Disclosure: 1. Two ways to enter: (a) Call 1-900-786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Call-in entries need not reference ad. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Sonically Matched Sabian Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 11/1/98 AND ENDS 1/31/99. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 1/31/99. POSTCARDS MUST BE POSTMARKED BY 1/31/99 AND RECEIVED BY 2/3/99. 5. Winners will be selected by random drawing on February 10, 1999 and notified by phone on or about February 11, 1999. 6. Employees and their immediate families of Modern Drummer, Sabian, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void in FL and where prohibited by law. 9. One prize awarded per household per contest. 10. Prizes: A) Two winners will each receive one Hand Hammered Performance Set, approximate retail value $1,900 ($950 each). B) Two winners will each receive an AA Performance Set, approximate retail value $1,470 ($735 each). C) Two winners will each receive an AA Rock Performance set, approximate retail value $1,470 ($735 each). D) Two winners will each receive an AAX Stage Performance Set, approximate retail value $1,470 ($735 each). E) One Signature Terry Bozzio RADIA Low Melodic Crash Set, approximate retail value $940. F) One Signature Terry Bozzio RADIA High Melodic Crash Set, approximate retail value $670. G) One Signature Terry Bozzio RADIA Low Stacked Crash/Chinese Set, approximate retail value $580. H) Two winners will each receive a PRO Performance Set, approximate retail value $1,085 ($540 each). I) One B8 Pro Performance Set, approximate retail value $430. J) One B8 Performance Set, approximate retail value $335. K) One PRO Effects Bonus Pack, approximate retail value $245. L) One B8 Pro Effects Pack, approximate retail value $205. M) One B8 Effects Pack, approximate retail value $160. 11. Approximate retail value of all prizes $10,100. 12. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, write to Modern Drummer Publications/Sabian/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

SABIAN *Cymbal Sets*



6 Signature Terry Bozzio RADIA High Melodic Crash Set

7 Signature Terry Bozzio RADIA Low Stacked Crash/Chinese Set

8 PRO Performance Set (Two Winners)

9 B8 Pro Performance Set

10 B8 Performance Set

11 PRO Effects Bonus Pack

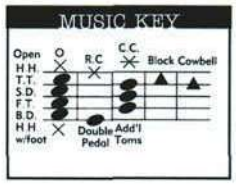
12 B8 Pro Effects Pack

13 B8 Effects Pack

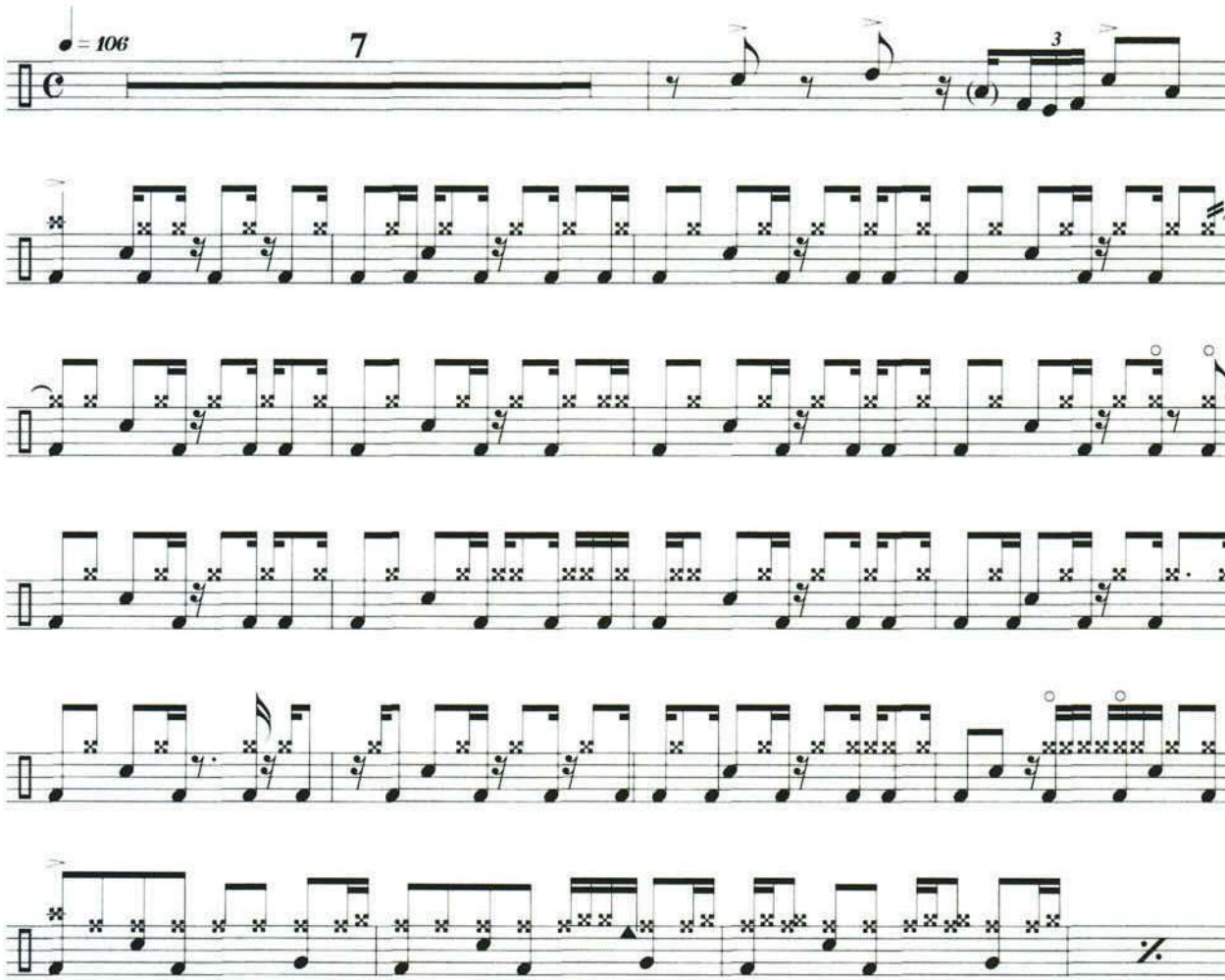
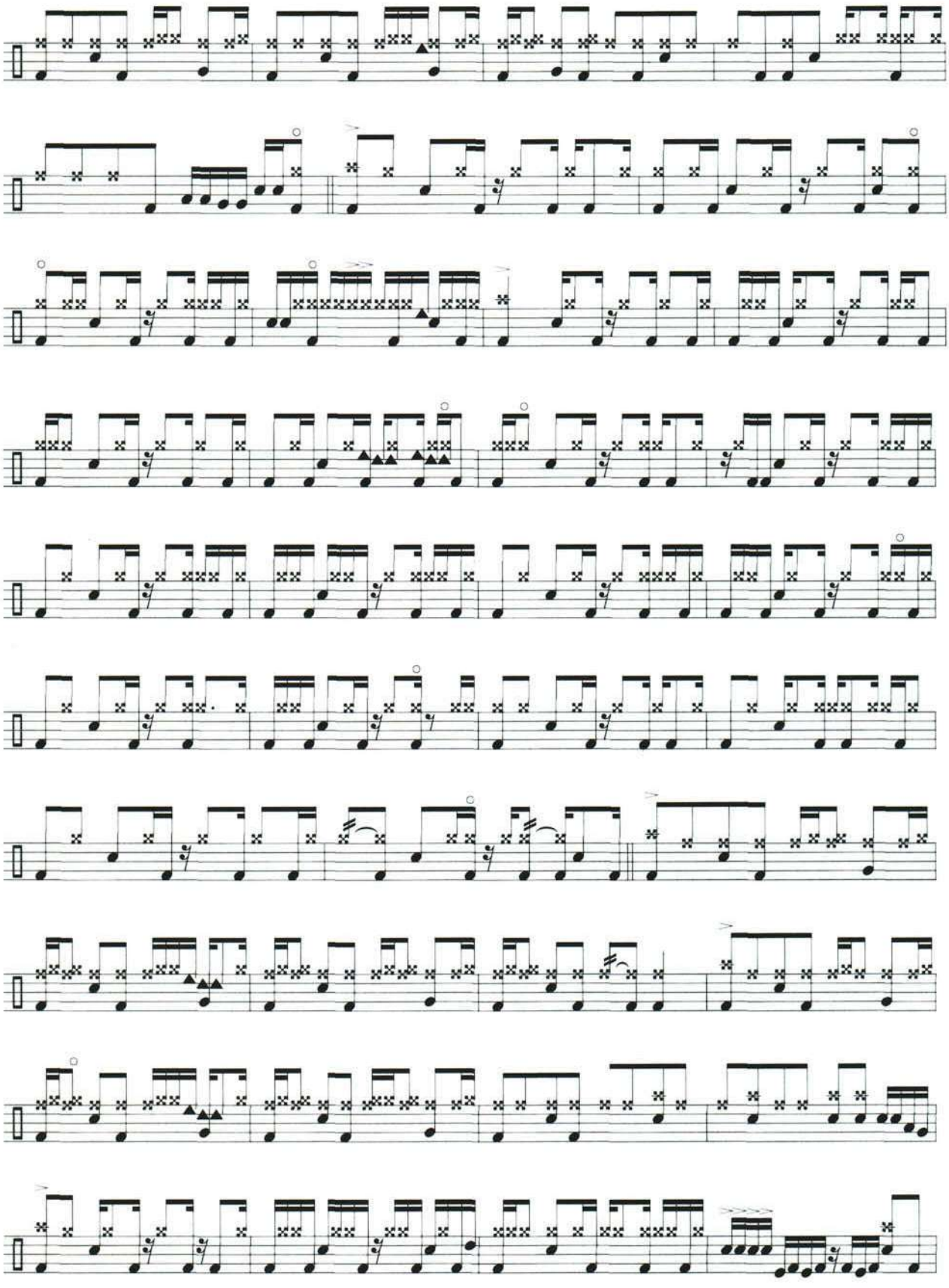
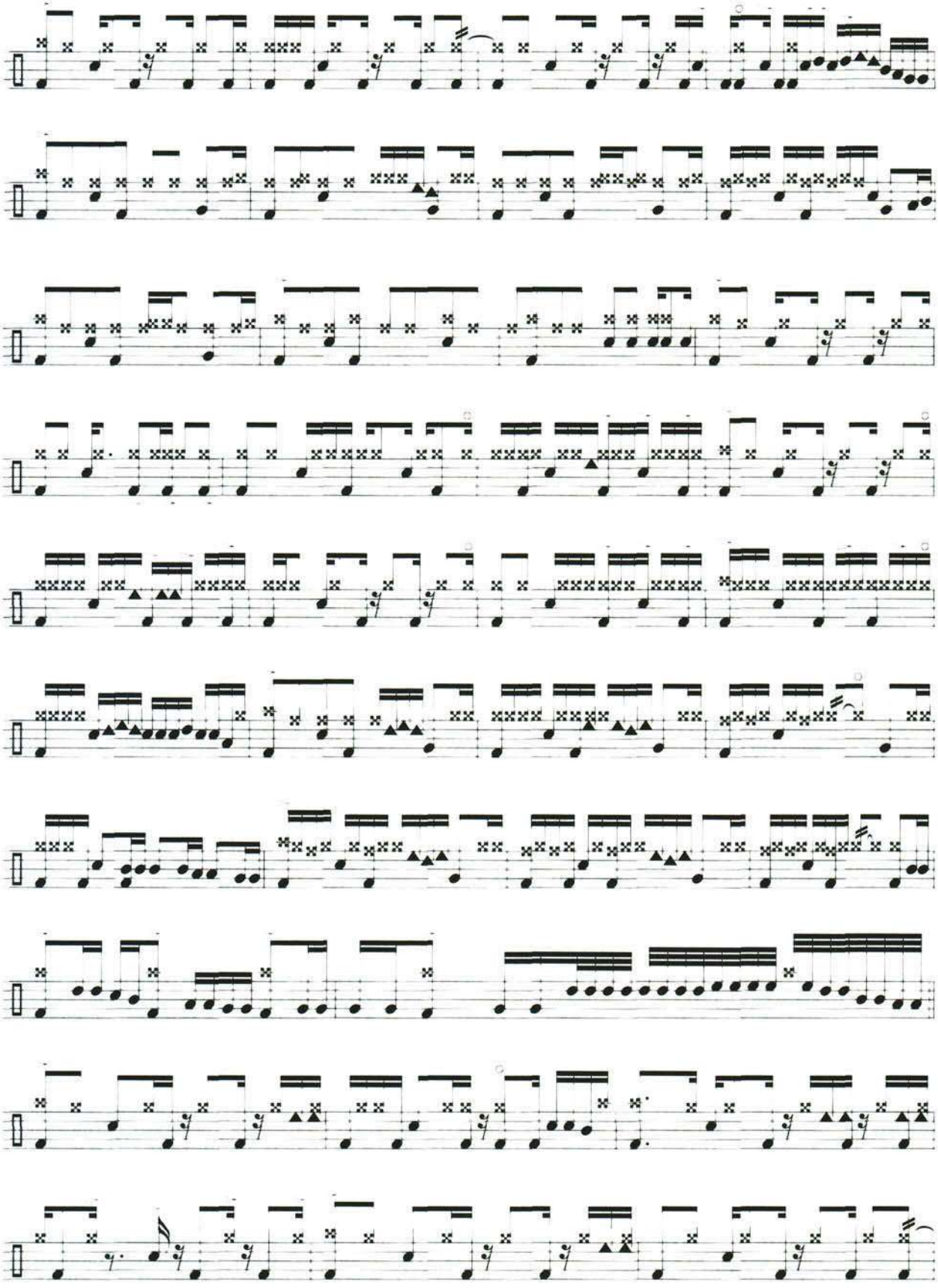
Total Suggested Retail Value Over $10,000! SABIAN

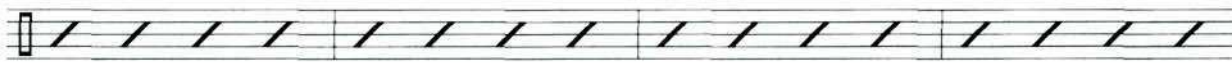
Carter Beauford: "Stay (Wasting Time)"

Transcribed by David Latour

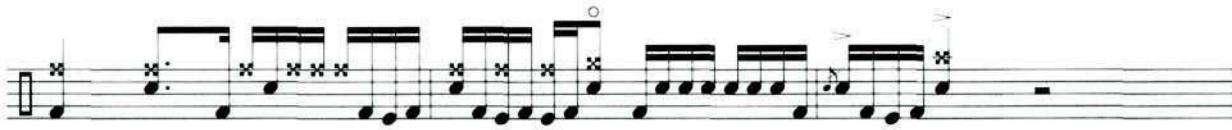


Carter Beauford continues to impress. Each new Dave Matthews Band album offers a ton of slick drum stuff to dissect. In fact, the band's latest studio effort, *Before These Crowded Streets,* shows Carter in full flight, the staid studio environment hardly muting his considerable skills.

The hit single notated here, "Stay," is a tasty showcase for Beauford's style. Yes sir, this one's got it all: syncopated hi-hat hits, oddly scattered percussion "pops," lightning-fast fills, and powerful double pedal rumblings, all rolled up in the groove of death. It's no wonder Carter is *the man* with drummers right now.

Play Five Times (40 measures)



simile



JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201) 944-3366 10-12 A.M., 7-10 P.M.
Joe Morello Productions
P.O. Box 1972
Fort Lee, NJ 07024

EVERYDAY LOW PRICES
PEARL • YAMAHA • TAMA
ROLAND • ZILDJIAN • SABIAN
PEAVEY • PAISTE • BOSPHORUS
ken stanton Music Inc. Since 1949
Marietta, GA
1-770-427-2491
or call operator for toll free #
50th year

the drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
847-934-8768

Drums ON SALE
And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

KAT
ELECTRONIC PERCUSSION
Direct
Sales/Service/Upgrades
413-594-5190

REALFEEL®
the originator
not
an imitator!

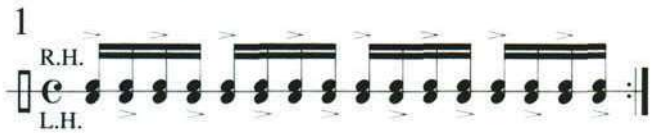
Stickings Within Stickings

by Paul Wertico

Feeling "centered" while drumming is a vital part of performing. The more centered you are, the better able you are to control time, feel, independence, and all the nuances that go into a successful performance. Obviously, the more endurance and control over your technique you have, the easier it is to achieve that centered feeling. There's no denying that having good chops helps, and there are countless ways to achieve better chops. However, the following concept seems to give me something extra.

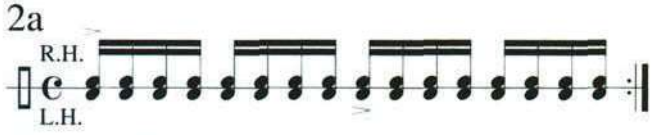
"Stickings within stickings" is a warm-up calisthenic concept I came up with that has given me some immediate benefits. The basic idea is to play different stickings (single and double strokes, paradiddles, etc.), but play them as accents *within* unison strokes. For instance, example 1 below would be a simple series of single strokes (RLRL) except for the fact that the RLRL strokes are now accents within a unison sticking (both hands playing at the same time). The idea here is to make sure your hands are hitting exactly together (no flamming), even though one hand is accenting at the same time the other is ghosting. When done properly, this type of exercise not only gives your chops a great workout, but establishes a "center" in your playing.

1

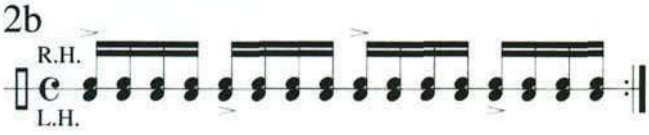


At first you should start out slowly, playing only unaccented unison strokes and then adding an accent every eight notes, as in example 2a; then accent every four notes as in example 2b; then every two notes as in example 2c. Then go back and play example 1.

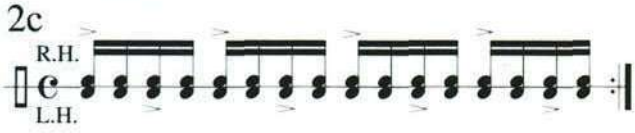
2a



2b

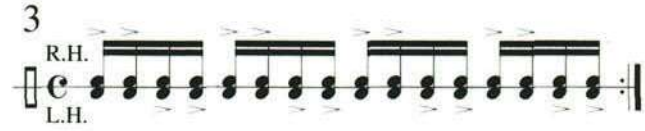


2c



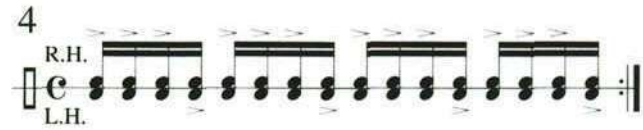
Example 3 is doubles (RRLL) applied the "stickings within stickings" way.

3



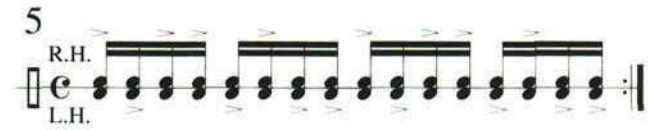
Example 4 is a RRRL sticking.

4



Next, try playing a paradiddle (RLRR LRLL), as in example 5.

5



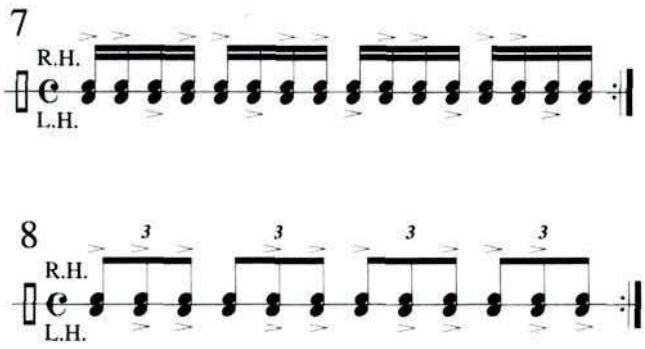
You can apply any number of stickings to this concept. By using a book such as George Lawrence Stone's classic *Stick Control* as a sticking combination resource, you should be able to really challenge your chops and give yourself much more facility when playing. The key is to relax and make sure that each hand is doing what it's supposed to be doing. Start by playing each exercise slowly. Make sure the accented notes are loud and the ghost notes are soft. Try to play cleanly and precisely, and listen to the sound that you're producing.

After you've played in unison, go back to just playing some regular singles, doubles, paradiddles, etc. See if you feel more centered, and if your execution is more powerful and open-sounding.

One of the more practical applications of this type of practice is within grooves such as a two-handed shuffle, as in exercise 6.

6

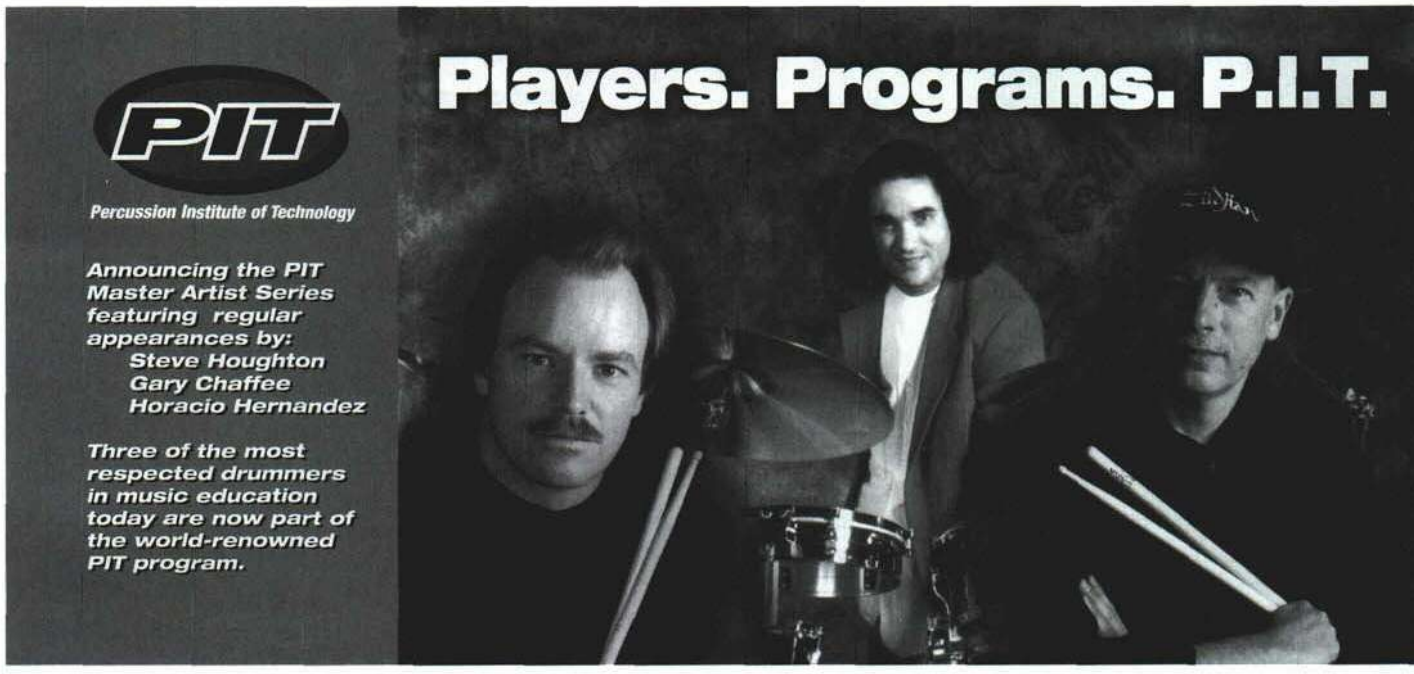
Another way to apply this technique is to play different counterrhythms, such as the ones found in exercises 7 and 8.



To take this approach a little further, try playing the accented strokes as dead strokes (pressing the sticks into the head). This gives you a different type of control and a different character of sound. Next, break up these exercises around the drumset by putting each hand on a different drum or cymbal. And why not try these types of exercises while cross-sticking around the drumset?

Eventually, you should get to the point where you can spontaneously create these types of patterns and add them to your playing vocabulary. Be creative and have fun!

Paul Wertico is the long-time drummer with guitar great Pat Metheny.



LEARN Programs from 3 months to 4 years. Fifty fully-equipped practice rooms. 24 hour access. Weekly private lessons and visitng faculty.

PERFORM Weekly performance workshops in Jazz, R&B, Funk, Rock, Fusion, Odd Meter, Latin, Three Horn Band, and more.

RECORD Access to Mlis state-of-the-art recording studios. Studio experience in core classes. Record your own CD.

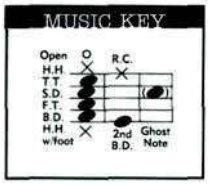
WORK Career development. Home production. Music business. Songwriting. Classes available at all levels.

MUSICIANS INSTITUTE

VISIT: www.mi.edu CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 213-462-1384

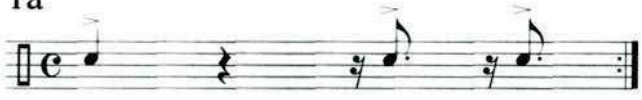
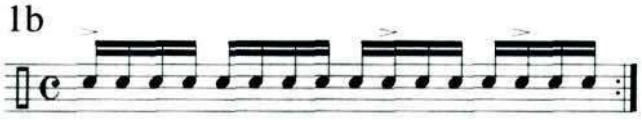
Applying The Maracatu

by Rod Morgenstein



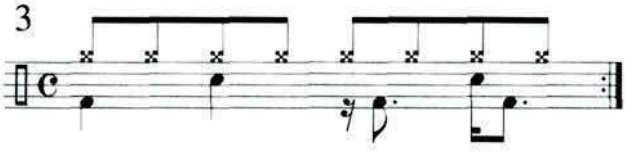
This past July I had the pleasure of performing at the eighth Festival de Inverno de Garanhuns in Pernambuco, Brazil with The Rudess Morgenstein Project. The concert, which was a celebration of percussion from around the world, also included Giovanni Hidalgo, Walfredo Reyes Jr., Brazilian drummer Robertinho Silva, percussionist Armando Mar9al, bassist Nico Assumpçao, and the very exciting Maracatu Naçao Erê (Percussion Ensemble Of Children). The evening's highlight featured all of the performers jamming together on maracatu rhythms, a rhythm whose origins come from this northern region of Brazil.

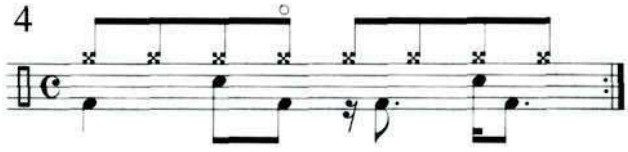
One of my favorite drumming pastimes is applying the rhythms of different cultures to rock and pop music and seeing where this fusing of styles can lead. With the Festival de Inverno in mind, I thought it might be fun to share the following examples, which are based on two maracatu rhythms (examples 1 and 2). The flavor of this rhythm is a strong downbeat (release) followed by two upbeat 16ths (tension) after beats 3 and 4.

1a

1b

2a

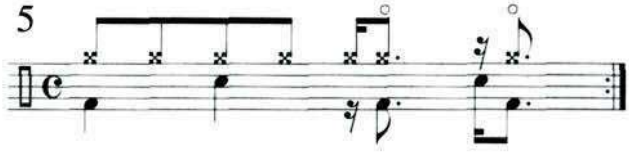
2b

Examples 3 and 4 apply the maracatu to a traditional snare backbeat/8th-note-ride groove, while example 5 follows the anticipations with an open hi-hat.

3

4

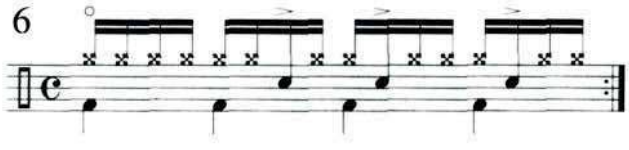


5



Example 6 is an alternating 16th-note hand pattern with the bass drum playing four-on-the-floor and the syncopations on the snare.

6

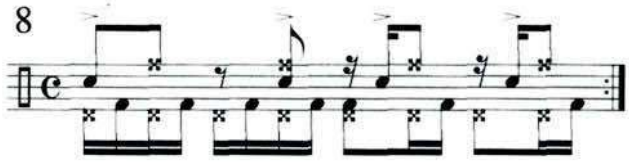


In example 7, the rhythm is divided between bass drum and snare.

7

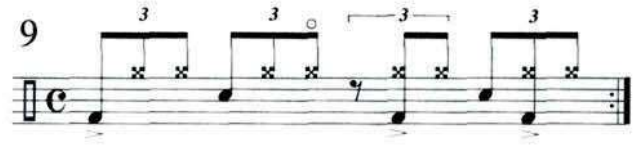
Example 8 is challenging, with the maracatu rhythm played on the snare, the bass drum filling in some of the 16th-note gaps, and the upbeat 8th-note-ride pattern played on the cymbal bell.

8

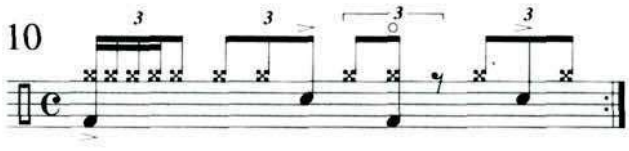


Examples 9 and 10 are triplet grooves with the rhythm moving between the snare, bass drum, and hi-hat.

9

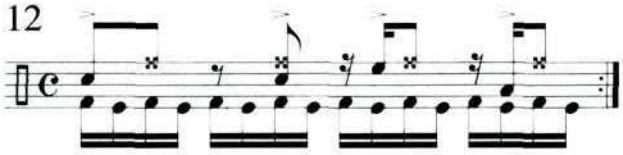


10

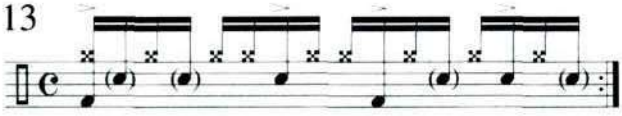


Examples 11 and 12 are for double bass enthusiasts, first with a quarter-note ride pattern and then with an upbeat pattern.

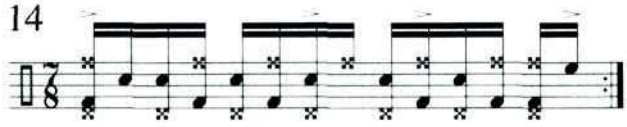
11

12

Example 13 utilizes the maracatu rhythm along with ghost strokes to create a syncopated, funky groove,

13



And finally, example 14 applies the rhythm in an odd-time context—namely 7/8.

14

I would like to extend my sincere thanks to Giovanni Papaleo for bringing musicians from all over the world together for the wonderful evening of percussion in Pernambuco, and for introducing me to new, exciting rhythmic ideas.

Triple Pump

by Chet Doboe

Here's a powerful workout exercise that provides multiple challenges (and benefits) for us drummers. The purpose of "triple pump" is to improve your control of bounce technique. It has two sections—the single pump and the flam pump—which initially should be thought of as two separate exercises.

The first line of each section represents a non-accented presentation of triplets, which serves as a reference for relaxed performance and an opportunity to get into a sense of "oneness" with your sticks. The key throughout triple pump is to perform as effortlessly as you can and to get the drumsticks to do as much of the work as possible. In short, the performance strategy here is to initiate an energy and then let the stick recycle your energy.

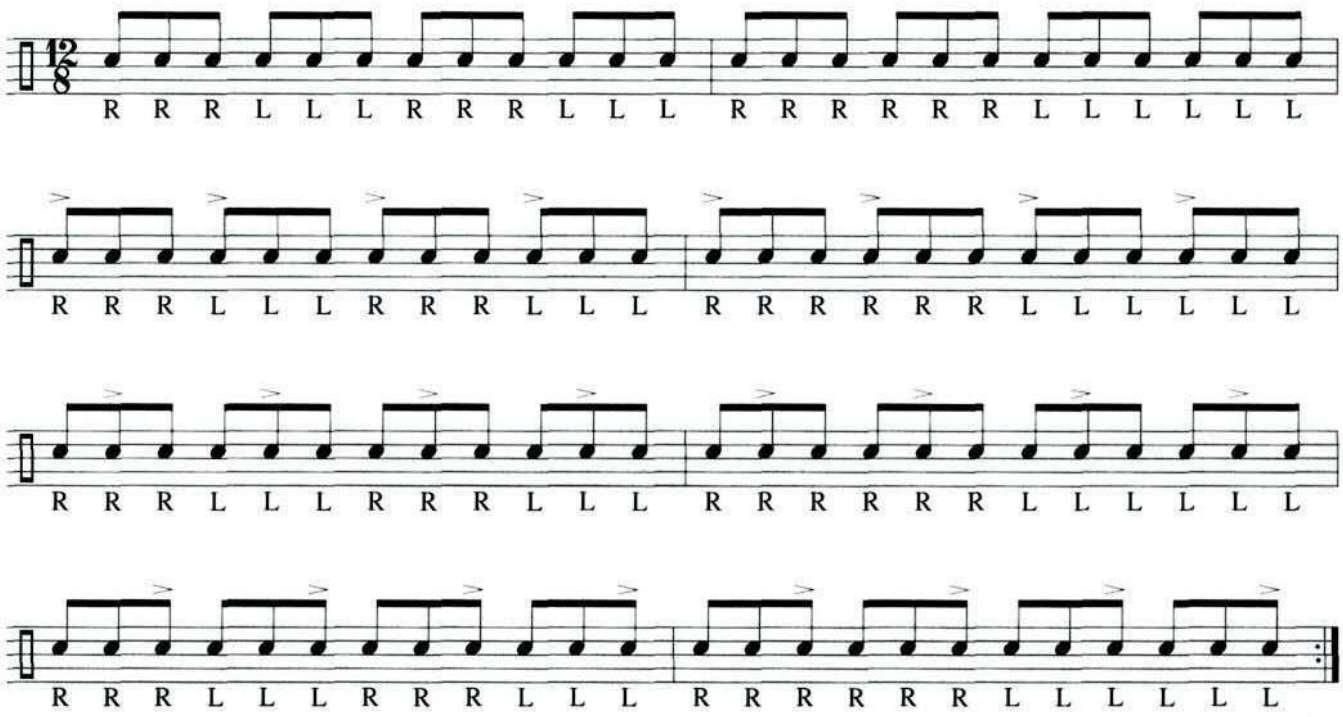
It's important to execute the non-accents from a stick height one or two inches off the head. Conceptually, think of yourself as firing the accents. Simply put, use a quick lift and a snap to create the accents.

Practicing this exercise with a metronome is a must. Start with slow tempos and work your way up. A major challenge here is to feel the groove and to be in control of the time, particularly when the accents shift to different partials of the triples.

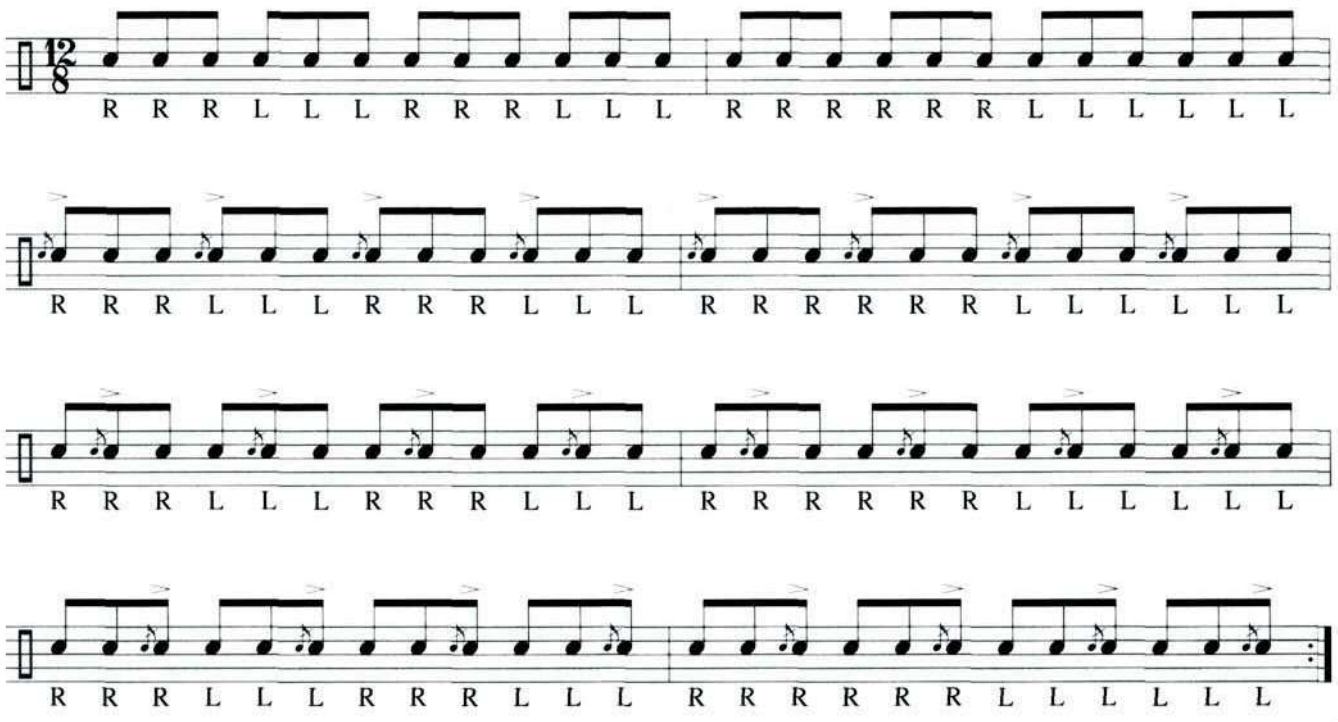
The flam pump section adds grace notes, creating a fatter presence to the accents. The flams definitely add difficulty to the exercise. Make sure all of your flams have the same qualities. And as in the single pump, play within your comfort zone, keeping yourself as relaxed and tension-free as possible.

When you have mastered both of the pump sections, combine them as one exercise. Make sure that in your performance of triple pump you strive to create a great feeling, as well as exceptional clarity and precision.

Single Pump



Flam Pump



the modern drummer's clothing guide

DRUMMIN' Style

denim blue

this great pullover features elasticized collar, writsts, and waist for extra warmth. same logo as mossy green shirt, same 100% cotton comfort—and available in one extra size on the hight end: M, L, XL, XXL

mossy green

stay loose with md's boxy-styled sweatshirt. classic modern drummer logo on the left breast, 100% cotton, available in M, L, XL

size	qty	item	price	total
		denim blue	$33.00	
		mossy green	$35.00	
		subtotal		
		merchandise total		
		shipping & handling charges*		
		grand total		

make check payable & mail to:
modern drummer publications
attn.
md classic casuals
12 old bridge road
cedar, grove, nj 07009

name (please print)
address
city state zip
phone
visa/mastercard#
exp. date
name on card
❑visa ❑mastercard

*if your merchandise subtotal is	Please Add
up to $35.00	$6.50
$36.00-$70.00	$8.00
$70.01-$100.00	$10.00

to phone in your order, call (973) 2390-4140 ¥ business hours 9A.M. 5P.M. EST.

All checks or money orders payable in US funds only (no cash). No C.O.D.
Please allow 4-6 weeks for delivery • MD clothing can be shipped to street address only; no PO Box deliveries

MODERN DRUMMER

Effective Subbing, Part 2

Acquiring And Preparing For Gigs

by Billy Cuthrell

In today's complex music industry, more and more drummers are making declarations of "independence," migrating toward the rewarding world of freelancing. Just look at many of the ads in *Modern Drummer,* or listen to albums in a wide variety of music, and you'll find a veritable "who's who" of top drummers. Vinnie Colaiuta, Dennis Chambers, Sheila E, Gregg Bissonette, Herman Matthews, Billy Cobham, and Eddie Bayers, to name a few, have earned the distinction of being "first call" independent players. But how about the musician just getting the urge to enter that world?

There are no proven techniques to making the leap into this particular part of the industry. However, there *are* ways to help make the telephone ring, and ways to prepare yourself for when it actually does. In Part 1 we focused on self-examination: determining whether you are capable of, and suited to, becoming a "hired gun." This month we'll look at what it takes to make sure you have the ammunition.

> "Playing with a variety of musicians, and in most cases never playing the same music night after night, are among freelancing's most appealing feature!—but they can also be a bit nerve-racking. Compose yourself by being ready for anything."

Spreading The Word

A musician's quest for that "one chance" or that first "big" telephone call often seems futile. But while there are no sure-fire steps to making it as a freelancer, it's fairly certain you *won't* succeed if you don't get the word out about your availability and competence. Networking takes effort, but if your game plan is sharp and organized, it may be a little easier than you thought.

You have to be diligent in telephoning industry professionals—contractors, producers, and other musicians—to let them know you are available. Talk to other musicians at their gigs and yours, at music stores, and anywhere else you meet them (including musician's Web sites, contacting them via e-mail). Schmooze. Always express your desire to work. Open musical doors by preparing business cards and flyers with your contact numbers and background information. Leave business cards with music store staff, music academies, and musicians unions. A bio package listing performing and recording credits, honors, and education will fill the information gaps. These details are especially valuable if you are just beginning to get established. A good picture never hurts, and will help music directors remember your face, if not your name.

It's very important to list *all* of your telephone numbers. Also consider investing in a pager. Pagers are much more cost-efficient than cell phones, and really pay for themselves with a steady connection when you're away from home. Return phone calls and pages as quickly as possible. You wouldn't want to miss a great opportunity because someone thinks you aren't interested, or aren't in town.

Organize your time to maximize your availability to work, rehearse, study, and network. Record important telephone numbers in a place where you *know* you can find them. Purchase a day runner with a calendar and use it to avoid double-booking. The fastest way to burn a bridge is to cancel a job because you double booked, or opted for another job instead. A reliable, loyal musician is often prized over a musically superior one who leaves others hanging a day before the gig. Keep in touch, and keep active. Remember, doing nothing creates nothing.

Taking Aim

As a hired gun, more often than not, the time between the initial telephone call for a job and the actual gig date is very short. Time—and in this case, what you do with it—is *really* of the essence. With limited time to prepare, a work tape becomes a priority, since the closest thing you have to a rehearsal is other musicians' performance on the tape. In my experience, work tapes can actually be much more beneficial than going over segments of

songs with the entire group. Shedding with the tape is *your* time for a personal sectional. With any luck, you may have an opportunity to bring it all together for a final "dress rehearsal" with the band before the show. But because you should never count on sufficient rehearsal time, use your time wisely and do not delay picking up your work tape from the music director, or whoever is in charge.

Once you have the work tape in hand it is imperative that you "actively" listen to it several times. "Active listening" means hearing the parts (guitar, bass, drums, etc.), comprehending the segments (intro, verses, bridge, choruses, solos, breaks, outro, etc.), and grasping how these components relate to each other—and especially to the drum part. Listen carefully for each tune's nuances in both groove and song structure. What may outwardly seem like an irrelevant factor may actually be pertinent or even *crucial* to someone else in the band.

Next, make notes and outlines of the songs as you listen. This may not be necessary for the easier pieces, but for the truly difficult ones, it will help you construct a valuable chart. If possible, obtain live versions, or an older, original version of the song. Ask the music director or other musicians to describe pertinent information, such as arrangement changes not on the tape, to make your study time more effective. Attention to detail, along with the desire to do a great job, will help forge you into a player who is solid enough to play with musicians you've never played with before.

Cheat A Little

Having background knowledge of various forms of music and the ability to groove and keep good time are minimum prerequisites of the independent drummer. The next most important skill is the ability to accurately play the band's song structures. You can do this by memorizing them, or, much more reliably, reading sketch charts you've written ahead of time with the aid of the work tape. (Let's face it, unless you have a photographic memory, it's nearly impossible to remember the tricky 7/8 turn-around after the third chorus in the fifth song of the second set—along with the other fifty songs' bridges, breaks, verses, and everything in between.) These mini-charts, or "cheat sheets," can serve as musical *Cliff's Notes* or reminders about the more difficult sections of songs. They'll also put things into perspective in the heat of the moment on stage. It is helpful if you can read treble and bass clef notation, but a foundation in general theory will enable you to write basic drum charts. For subbing, you only need to include the basics: the song's title, time signature(s), tempo(s), basic groove(s), dynamic changes, and fills into and out of choruses and bridges.

Write everything in dark ink so that it will be visible under the stage lights. Reading lightly written charts is like viewing an LCD screen under poor lighting conditions; it can give you eyestrain and a headache by the end of the performance. You might also want to make the notation a little larger than normal for quicker, easier recognition under dim lights, or if the chart has to be placed farther away than you're used to.

Gather No Moss

Playing with a variety of musicians, and in most cases never playing the same music night after night, are among freelancing's most appealing features—but they can also be a bit nerve-racking. Compose yourself by being ready for *anything*. Keep learning *new* material; you can't evolve and grow from repeating what you already know. Besides practicing to stay "in shape," practice to learn: Learn the standards of jazz and know the forms. In jazz compositions, learn how to fluidly move from the head, to the form, and back to the head. Learn contemporary rock beats as well as "classics." Learn the basic Latin rhythms and clave patterns, which are popping up more and more in today's music. Learn how to count odd meters, and how to consistently perceive where "1" is. Always practice with a metronome, or play along with CDs to reinforce your solidity with the time.

Use All Of Your Brain

In several respects, subbing and freelancing are harder than working steadily with a single band. Rarely afforded the luxury of playing on auto-pilot, you must remain keenly focused on a lot of new material—and simultaneously aware of your interaction with unfamiliar players and any cues, deliberate or oblique. Chances are, this challenge will require the use of *all* of your faculties. Because they impair your concentration and slow your reaction time, alcohol and drugs can only serve as obstacles between you and your desire to meet this challenge. Nothing can trash an otherwise sparkling gig as effectively as a "hammered" drummer—and believe me, if you do this, word of it will reverberate throughout the freelance circuit. Sometimes being a little nervous keeps you on your toes, so don't be tempted to "take the edge off with a few drinks before you go on. Save the booze and partying for after the performance.

For the same reasons, eat well, and get a good night's sleep the night before the gig. Partying all night fatigues the brain, rendering you less equipped to remember all of your parts.

And while you're using your head, use some common sense in terms of decorum and professional behavior. Arrive in plenty of time to set up for and settle into the gig. Dress appropriately; do not show up to a wedding reception wearing old jeans and a T-shirt. Rent a tux if you have to. Always be on your best behavior, look sharp, and let your preparedness and playing earn you the respect and repeat calls you've worked so hard for.

Between freelancing and playing studio dates and road gigs, Billy Cuthrell owns and teaches at Progressive Percussion Drum Studios in North Carolina. He is also a faculty member at the Eastern Carolina Music Academy and a member of Pro-Mark's Educational Advisory Board.

Wallace Roney

Tony Williams And More

by T. Bruce Wittet

Jeffrey Kliman

The younger trumpeters can talk a blue streak about the great drummers, but Wallace Roney was *there.* When he mentions legends like Art Taylor, Roy Haynes, Art Blakey, or especially Tony Williams, it's not like he happened to share the bandstand one night. He *worked* with them, toured, and fed from the same plate. If he alludes to Miles Davis, it's not stuff gleaned from *Down Beat* and repeat listens to *Somethin' Else* (although he can sing, note for note, Cannonball's solo on "Autumn Leaves.") It goes deeper.

Miles took Wallace under his wing and gave him one of his special horns. He also passed along some important advice: "Get your own drumset because then you can control the sound of your band and make it sound like the record. Besides, drummers are a crazy lot. They are apt to walk out with their drums in the middle of a set!" This was no idle chatter. Tony Williams played Miles' personal set of black Gretsch drums between 1963 and 1965. Davis had gone through major headaches with his previous drummer, Philly Joe Jones, who had a habit of pawning his kit, leaving the leader high and dry.

Miles' words sent Wallace into a passion for drums that would shame most professional drummers. As Wallace reminisces about the drummers with whom he has worked, the depth of his affection for our instrument becomes understandable. After all, the two gigs that punched him into shape were long tenures with Art Blakey and Tony Williams. Currently touring behind his CD *Village,* Wallace and Lenny White are the new trumpet and drum team to beat. Lenny is totally in sync with Wallace's ideas about drums and cymbals. The truth be known, Wallace doesn't want Lenny to get *too* attached to a certain ride cymbal—the one Tony gave to Wallace for keeps. But let's save our Tony stories for last.

Wallace tells familiar stories about **Papa Jo Jones'** cranky moods, meted out to visitors at his apartment. People were always trying to get close to Papa Jo, doing it all wrong. A better bet would be checking out the West End Café at 118th and Broadway, where Jo had a residency. "Funny thing is, if you went there you would always see Max Roach—always," says Wallace. "You would pay fifty dollars to see Max play at an auditorium down the street, but after the concert, you would see him play for free at the West End Cafe. Papa Jo would mime on stage and Max would play on drumset in the Papa Jo style. Papa Jo would point to the sock cymbal and take his two hands and close them—making poses while Max would play drums!"

Then there was the gregarious **Art Taylor.** Wallace recalls visiting the Vanguard with a friend early in his career: "This guy comes up with boots and a big fur coat; he looked like a *star.* Later my friend and I were sitting in—my friend plays drums—and the same guy, Art Taylor, comes up and pushes him off the drums, saying, 'Let me get a little piece of this baby.' 'A.T.' got up behind me and starting bashing, playing all this slick stuff and cross-rhythms. He came to me after and said, 'I want you to play with me, man. I'll make you *work.'* He wanted to walk like Philly, talk like him—and he even told the same jokes! I once saw him intimidated by Philly Joe at this club called Syncopation. Philly Joe was playing, and asked Art up to play. A.T. didn't want to. Philly Joe spent ten minutes at the mike egging A.T. to come up. Finally he got up; I have to admit A.T. sounded *terrible;* he sounded nervous. Then Philly Joe came up and *smoked* him."

Philly Joe Jones was one of the few who didn't buy into the archetypal, smoky jazz cymbal sound. For one thing, Philly used *A* Zildjians, instead of *Ks.* Also, he played more on top of the beat. "He had amazing technique," Wallace adds. "Two cats who loved Buddy Rich were Tony and Philly Joe. Philly had this amazing

one-hand roll; it looked like a press roll, but it was just his fingers and his wrist. And Philly would do this 'backwards' roll: It was just a double-stroke roll, but you put the accents in certain places and it appears as if you're going backwards. Tony (Williams) was a pretty honest guy; he mostly *gave* credit rather than took it, and he claimed Philly got that roll from him."

Of **Louis Hayes** Wallace enthuses, "I played a lot with him. He played at a perfect volume—or at what *some* people would consider perfect. I consider whatever someone brings to the table to be perfect, you understand? I *like* the power of Art Blakey and Elvin and Tony: You felt that they were giving their *all.* They'd give you a workout, but they also played the full spectrum of volume."

"Jack Dejohnette listened to *Four And More,* emulated it, and put in his own ideas. And that became a valid way of looking at it. He didn't copy Tony, but he took it and extended it to an extreme. He had a way of really *hearing* what these guys were doing. Jack reminds me of that time when innovation and creativity ruled."

Roy Haynes. "I never heard Roy Haynes in Tony," says Wallace, "until one day when Lionel Hampton was doing a record date. He couldn't get Max, so I recommended Roy Haynes. For the first time, I was hearing what I heard in Tony: a *staccato* feeling. When I heard that cymbal beat, I got it. Roy Haynes is an anomaly. He made a whole thing out of Papa Jo's feeling, plus Max's sensibility, plus Art Blakey. One night I was playing with Roy, and he started doing a lot of this avant-garde stuff, breaking the time down, and these meter things. Up to this point I never realized the extent that he influenced Tony, so I told Roy. He said, 'What do you mean? *I* got that from *Tony!'"*

Art Blakey had a fatback feel and sound that Wallace likens to walking on a thick carpet. "I asked Art how he tuned one time," Wallace recalls. "He said that if you tune the front head of your bass drum tighter, you would get more resonance. When I pursued it with him, he said, 'Ahh, I don't know; I just tune them so I hear the *pygmies.'* I thought his drums were kind of low, even his snare drum.

Art Blakey would be swinging so hard from the first tune that the whole bandstand would be shaking: Your body's vibrating and you can feel something *underneath* you. He'd give you two choruses to build something; by the third, you better start taking it to the next level. Then, if you played something he liked, he'd put that press roll under you, and *whoooooommm!* If you *didn't,* he'd start doing what we call 'pots and pans'—boom, boom, clang, clang. And that meant 'get out of there!' When I got through playing with Art, it was like getting hit by Joe Louis! Kenny [Garrett] was a vegetarian, and he would say, 'I might have to start eating some *meat.'* That's how powerful Art Blakey was."

Elvin Jones was and is the essence of dignity, says Wallace. "He could be as powerful as Art. He played with conviction and integrity and honesty. When he took a solo or played behind you, you really felt the love and pride of this music. Elvin wasn't *trying* to be cute—he was cute already. I'm not a nostalgic person, but I keep referring to the '60s because that's when you *had* to play like that or you didn't work. You had to be at your creative best. Elvin has never stopped."

Wallace and Tony

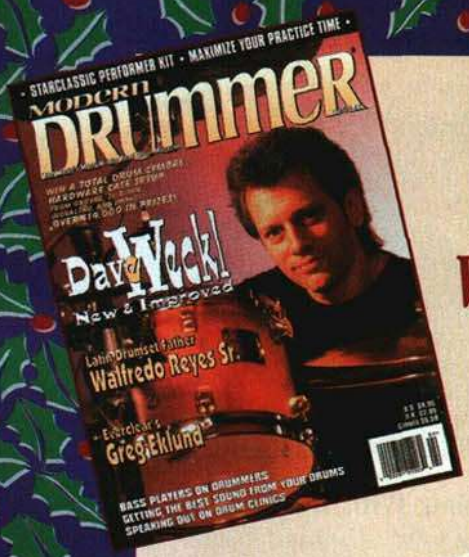
A Lifetime With Tony Williams

"I was thinking about it the other day," Wallace mused, "and the thing that distinguished Tony was his incredible *groove.* He played a lot of stuff, but it grooved. It was still melodic. Art and Elvin's groove was like a luxury train; Tony's was more like a luxury *plane."*

Wallace's cup overflows with reverence for the late Tony Williams. Tony's yellow drums and cymbals sit in a special spot in Wallace's house, mute reminders of a time when Tony coaxed him out of a dilemma. "When I joined Tony," he explains, "I was paranoid of the critics thinking I was trying to be 'Miles and Tony.' I made a conscious effort to try to play more Clifford Brown-ish. Tony said, 'Wally, I want to talk to you about *concepts.* The freedom that you play when you play the blues—I want you to do that on *all* the tunes.' I said okay, but it's harder with other types of tunes to be playing all those notes like that. Then I told him I was always worried that they might think I was trying to copy Miles. He said, 'Forget the critics. *I* hired you, and your only obligation is to make the music sound good. I've never used a trumpet player before, but when I heard you, I knew you could do *that.* Open up the chord: That's what made Coltrane and Miles so great. You're the only one who can do that.'

"I was honored—wow! I'm just going to be *Wallace* now; I don't care if people care if I play like Miles. Shit, Miles is my *idol!* In the meantime, I'd been hanging with Miles: He was like my dad. I had been playing with Art Blakey. Miles is telling me [imitates raspy voice], 'Wallace, get with Art—he's the *man.'* I hadn't told him that I was playing with Tony. A couple of months go by, and I see Miles. First thing he says to me, 'You left Art, eh? You're playing with Tony, eh? *Awww shit!* Tony doesn't like no other trumpet players but *me!'*

"Tony used to tell me I come from a city where they play the drums. He loved drum technique, drums, and every aspect of drumming. His first idol was Art Blakey, although I didn't hear much of it in his playing. Max Roach was his greatest idol, and later Buddy Rich. He used to listen to that record *Rich Versus Roach* and he could sing the solos off it! Tony set his whole concept with that record. Tony took that and ran with it. He took Max Roach to the max, Roy Haynes' broken and implied time, Buddy Rich's technique, Philly Joe's charisma, and Pete LaRoca, too—that became half of what he was. The *other* half was that he was a



We happily announce a breakthrough in holiday gift-giving:

Simplicity!

Wrap up your shopping right here with the world's *best* drumming magazine, *free* bonus gifts, plus a *free* gift card that we'll send in your name.

In just one easy step, you can order an information-packed monthly subscription to *Modern Drummer* magazine for that special drummer friend or relative of yours.

Modern Drummer is the world's most widely read drumming magazine — a colorful, photo-rich publication filled with revealing interviews, great feature articles, playing tips and drumming techniques from leading drummers, plus everything that's new in products, books and videos.

In addition to your subscription, we'll also include an exclusive and memorable bonus gift with our compliments, plus we'll send an attractive gift card in your name absolutely free of charge.

Don't worry!
They'll love your gift.

But that's not all! In the spirit of giving, and as a "thank you" for your order, we'll send YOU a handsome gift as well. (All gifts will be sent separately upon receipt of your subscription payment.)

Long after the ties and sweaters have been put away, your gift of *Modern Drummer* will be reminding your friend or family member of your thoughtfulness — month after month.

Your gift subscription also includes this great musical bonus!

Modern Drummer's exclusive "Hot Trax" CD and Special Issue Magazine ($11.95 value).

In addition to a *Modern Drummer* subscription, we'll also send your recipient this FREE bonus gift: *Modern Drummer's* electrifying **Hot Trax CD and magazine** combo package that brings together the incredible music of 11 of the world's hottest drummers. The CD provides their individual recorded performances — while the unique full-color magazine features superb interviews, equipment information, listeners' guides and music transcriptions. (While supplies last.)

Touching on a variety of styles, our **Hot Trax** artists include:

- Terry Bozzio
- Horacio Hernandez
- Mike Portnoy
- Vinnie Colaiuta
- Dave Lombardo
- Paul Wertico
- Richie Hayward
- Terri Lyne Carrington
- Virgil Donati
- Adam Nussbaum
- Gary Husband

These drummers may be foreign to you but they're household names to your gift recipient.

t's hot,
t's cool,
t's our holiday
gift for YOU!

a special "thank you" from *odern Drummer*, we'll send you ne of our handsome ceramic ugs emblazoned with the distactive *Modern Drummer* logo. ou don't have to be a drummer love drumming to love this gift. s perfect for tea, coffee, soup, en a cold soft drink.

For immediate service, call toll free 1-800-551-3786

Please be sure to give our operator the **Key Code** listed on the Gift Coupon to ensure processing of the additional free gifts.)

Order today — and save!

Modern Drummer is an exceptional holiday value, with 12 issues priced at only $34.97 — and 24 issues (an even better buy) priced at $56.97. To order, simply complete and mail the attached Holiday Order Card (postage-paid), or call us toll free at 1-800-551-3786, or fill out the Holiday Gift Coupon below and mail it today.

KEY CODE: B902

MODERN DRUMMER

HOLIDAY GIFT COUPON

☐ **YES!** Please send a gift subscription to *Modern Drummer* for the term indicated at right, and also include a free bonus gift of the **Hot Trax CD/magazine** package when you receive my subscription payment. I'll also look forward to receiving my own gift of your free *MD* ceramic mug.

☐ 1 year (12 monthly issues) for only $34.97—26% off the annual newsstand rate — *plus free gift card.*

☐ **Better deal**: 2 years (24 monthly issues) for only $56.97 — a 40% savings — *plus free gift card.*

☐ Payment enclosed *(payable to Modern Drummer)*
☐ Bill me
Charge my: ☐ VISA ☐ Mastercard

Acct. # _____

Exp. Date _____

Signature _____

For new subscribers only.

Enclose a separate sheet, with names and addresses, for additional gift orders.

Rates good in U.S., Canada and Mexico. For foreign delivery, send $41.97 for 1 year, $63.97 for 2 years (U.S. currency only). Include an additional $75.00 per year for airmail. Please allow 6-8 weeks for delivery.

Mail to: Modern Drummer, Subscription Services, P.O. Box 480, Mt. Morris, IL 61054

Send gifts to:

Name _____

Address _____

City _____ State ___ Zip ___

Gift from:

Name _____

Address _____

City _____ State ___ Zip ___

little genius. He started finding out ways of mix-matching things that Philly and Max used to play—they played very rudimental—and then coming up with rudiments they didn't use, mixed in a freer style. Tony was very meticulous. I'd read articles where he'd say he didn't practice—but he did. He'd play on pillows. He had drums set up in his living room. He loved looking at TV, and the drums were right there.

"People were more floored by the *sounds* he was making than how he played them," reflects Wallace. "Tony had a unique way of tuning. He would tell people that he didn't tune to notes, but he *did* tune to notes. He would ask Mulgrew (Miller) to give him a couple of notes and he would tune. He loved the snares tight. He liked *everything* about Max, and he said that during the period of *Four And More* he was trying to tune his drums like Max. The sticks he was playing at the time were the Gretsch *Max Roach* model—all through the Miles period."

Four And More was a turning point, continues Wallace. "When Tony first heard it played back, he decided to change his tuning. He thought it sounded like he was playing with knitting needles. I think he meant that it was so *clear*—the ride cymbal was clean, the snare was tight. He started tuning a little more resonant, a little lower. He retired his *Four And More* cymbals—although partly because there was a crack in the ride. But he never really stopped having articulate cymbals; he changed the cymbals, but the sound wasn't that much different."

Time for another revelation: Desperately seeking Tony's ride sound? Abandon all preconceptions about thin and thinner.

The Role Of The Bass Drum

It is a popular fallacy that in modern jazz the bass drum, is used for accents only. In fact, the great drummers all played time, albeit quietly, on the bass *drum—feathering it*— occasionally stepping out for accents. Remarks Wallace Roney, "Art Blakey's 'feathering' was loud! He played his bass drum on all four. Elvin played it in cut time, on 1 and 3. Tony was a master of feathering because you never heard his bass drum. I didn't realize Tony was even doing it until we were recording his first record and they turned all the other tracks down. After that I would watch him when I played with him. He kept the traditional beat going, but was still free enough to do that fast bass drum stuff off the quarter note."

What is this, a conspiracy to deny drummers the truth? Don't feel bad, says Wallace: "Even *Miles* said that Max didn't play his bass drum, but he *did.* They all played it in a way you could feel it and hear it, but it didn't get in the way."

Wallace is emphatic: "Tony's ride cymbals were not thin; they were all medium-heavy. I would venture to say that the one he played on *Four And More* was heavier than medium-heavy. I mean, you always have to worry about articulating anyway, but I could definitely hear the stick—not *just* stick, but beautiful warm overtones underneath. Lenny thinks the one I loaned him is the one on *Nefertiti*—it looks like that one on a video, with rivet holes—and it's medium-heavy too."

In 1992, Tony gave Wallace his canary yellow drumset. What happened next is a drummer's dream: "He opens up this huge crate about six feet long and three feet wide. It's full of *brand-new,* never used old *Ks* from the '40s and '50s. My heart stopped. He's laughing, saying, 'Go ahead, pick a set.' I started feeling guilty; I didn't want to take his cymbals. Right at the end of the crate were the *older* old *Ks.* I felt better about taking them because they were retired, and he wouldn't miss these as much as the ones he hadn't got to yet. I picked up three ride cymbals, two sock cymbals—a very thin 15" pair and a 14" pair—and a 20" and an 18". The ones I liked best were the three 22" rides, and he let me take them. As I was going, he asked me, 'Do you want to see the *Four And More* cymbal?' He was very proud of that cymbal; Max had picked it for him at the Gretsch factory. I hit it, looked at it, studied it—I did all the things a fan would do. It was tarnished, almost black, and had a crack in it—but it had the same sound. It had a smaller bell than most of the *Ks* have now. Matter of fact, all his cymbals had small bells, almost like a *Mini Cup.* The crashes were mediums and medium-thins. The sock cymbals were heavy—I took a thin 15", but the others were heavy. The ride had a pretty sound—pretty and dark, with a crystal character to the stick sound. When Zildjian describes *Ks,* they describe them as dark and trashy, but you also had some with a pretty sound. Tony had both the pretty sound and the dark sound."

Taking Miles' advice, Wallace put together a kit from scratch with Jasper shells, Sonor copper lugs, and Gretsch die-cast hoops.

"Sure enough, after about six months of being in the band, my drummer at the time acted up," he recalls. "Because my drums didn't have a Gretsch logo on it, my drummer was starting to complain. How shallow can you get? We were doing this record date with Chick Corea and my drummer wants to bring *his* drums. I'm thinking, 'Hell no, I'm not letting him bring his drums *nowhere,* because he's the type who is going to take his drums off the bandstand and I'm left with egg on my face. Now, I did a lot of convincing to Chick that this guy could play, and now this guy's nervous—he's got a big ego, but he's nervous—and he wants Gretsch drums. I already had Tony's kit, but *he's* not going to play *them."*

Wallace's research led him to what vintage buffs refer to as the "Rolls Royce" of Gretsch. He says: "I learned that the old 3-ply Gretsch had a different projection from the newer, regular Gretsch. I ended up with this kit with a 20" bass drum that goes back to the Birdland era. Nodar Rode (drum maker, Manhattan Drum Shop owner, and Wallace's drum tech) made it look brand new. He didn't take away from the bearing edges; he just took out the inconsistencies and made them round again. You play that kit, you sound like Art Blakey. It was originally Cadillac Green, but the finish was extremely damaged, so we 'satin-ized' it, in the same color."

The *piece de resistance,* however, is the yellow kit Tony gave Wallace. It is one of the newer kits with a square badge, consisting of a 24" bass drum, an older snare drum in mother of pearl, 13" and 14" mounted toms, and 14", 16", and 18" floor toms. Wallace removed the original heads for safekeeping. "Tony had a heavier-version black dot on the top. At one time, he also used coated *Emperors.* Every time he got his drums he made sure Gretsch did the edges—you can see the work."

Tony Williams And "Loud"

In later years, Tony had a chip on his shoulder. It seems that a rivalry with Billy Cobham, never explicit, drove him to play at ferocious volumes. Wallace says, "Three or four gigs into the VSOP tour, Ron Carter told him he was playing entirely too loud. Tony got pissed—walked away and smoked a cigar. But he got over it, and from that point on in the tour, until Dave Holland came, Tony played like the old Tony Williams when he was with Miles. He played soft, he played loud, and he'd roll around the drums and end up on the rim, going for creative sounds. He didn't bash with his bass drum and ride cymbal together. A week or two later, Tony asks me how I like the way he's playing. He *knows* the difference is noticeable. I couldn't wait: 'Yeah Tony, I love it, man! You know, the way you're playing between the snare drum and bass drum and keeping the ride cymbal going independent of that? I *love* that.' Stroking him. He looked at me and said, 'Yeah, I know. First of all, Ron asked me to do that, so I'm doing it. Second, I'm getting a little older, so I can't continue bashing. I'm listening more and reacting.' I kind of got mad, thinking, like you *weren't* listening *before?'*

New Tribal Drum Kit!
800·655·DRUM
TAOS DRUMS

DRUMMERS WANTED!
Sale Drums, Hardware and Cymbals from your OWN HOME
Make Excellent MONEY!
(Minimum Order 3 sets)
(435) 613-0623

QUESTIONS CONCERNING YOUR SUBSCRIPTION?
CALL TOLL FREE
1•800•551•DRUM
MONDAY THRU FRIDAY
8:30 AM - 4:30 PM CST

Re-Covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware
Buy Direct From
Precision DRUM Company
Huge selection and highest quality. Call or write for free samples and info
MasterCard VISA
Reasonable rates. Fast Shipping
151 California Rd., Yorktown Hts, NY 10598
Phone/FAX: 914-962-4985

DRUM PARTS
Equal to Original Equipment
PERFORMANCE MIGHTYMITE QUALITY
Call for Free Catalog
Phone: 1.847.498.MITE
E-MAIL: mmiteparts@aol.com • WWW.mightymite.com
3451 W. Commercial Ave. • Northbrook, IL 60062 USA

SAVE On all your drumming gear. Call or write for FREE discount catalog
Waddell's DRUM CENTER
6433 Leechburg Rd
Leechburg PA 15656
Call info. for toll free # or (724)845-DRUM
http://www.WADDELLSDRUMS.COM
Be the 1st to know! Give us your E-Mail address and get on the Killer Deals E-Mail list. waddells@apollotrust.com

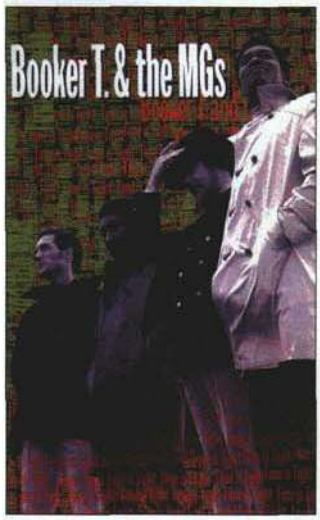
RECORDINGS

Booker T. & The MGs

Time Is Tight (Stax)

drummer: Al Jackson jr.

with Booker T. Jones (org, pno), Lewis Steinberg, Donald "Dud" Dunn (bs), Steve Cropper (gtr), plus guests



They were the heart, the soul, the sound, the groove of Stax; four men sculpting the foundation of Memphis soul as the house rhythm section behind classics by Otis Redding, Sam & Dave, Wilson Pickett, and others. On their own instrumental discs, the magic of their stripped-down, locked-in groove took center stage. They made understatement percolate. At bedrock was the late, great Al Jackson Jr., who proved that the perfectly placed backbeat could move mountains.

JB's drummers did it with syncopation aplenty, but Jackson made simpler "straight" patterns lay just as funky. His solid, doggedly determined groove seemed both subtle and aggressive at once. And his mastery of the "behind" backbeat was taken to the max when he defined the Al Green sound on Hi Records.

This box includes a 49-page book with a superb historical text, and three discs highlighting the band's seminal work on Stax from 1962 through 1971. Also featured are rare sides, unreleased tracks, and a grab bag of later post-Jackson concert/radio cuts showing the band stretching out and also backing stars such as Boz Scaggs and Neil Young. The drum seat on these later "reunion" cuts is admirably filled by Anton Fig, Jim Keltner, and Steve Potts.

For the casual fan, three discs may be a bit much: *In* bulk listening, there is a sameness of sound, and pallid material like the remake of "Never My Love" is surely nonessential. But that's also the beauty of the band: Even on the weaker tunes, it's more about *how* the material is played than the material itself. The band's art of restrained choices and fat pocket makes even marginal tunes soulful.

In sum, we're reminded of the astounding influence the group has yielded over the decades. *If* you play in an R&B or rock rhythm section, you're standing on their shoulders whether you know it or not. This box also serves as a fine tribute to Jackson; his senseless shooting was a cruel loss. Many drummers are remembered for their impressive playing; but few, like Jackson, shaped an entire *sound.*

JeffPotter

Chick Corea Akoustic Band

Live From The Blue Note Tokyo (Stretch)

drummer: Vinnie Colaiuta

with Chick Corea (kybd), John Patituod (bs)

Simply put, Vinnie Colaiuta's performance on this superbly recorded live release is one of the finest exhibitions of acoustic drumset playing you will likely ever hear. Vinnie's musical conversations and interaction with Corea and Patitucci are breathtaking; Vinnie and Chick particularly communicate in a language beyond what most mortal men understand. Although each player possesses the strongest chops imaginable, what's truly important is the listening and complementing of musical ideas, which are pouring out of these players at breakneck speeds and executed as though they had been rehearsed a thousand times.

Then again, those chops.... The trio charges out of the gate with Corea's "Humpty

SIGNIFICANT OTHERS

The Notwist have taken a leap of sorts on their latest, *Shrink* (Zero Hour). Upbeat guitar/downbeat vocal songs still hold sway, but the louder moments have largely been replaced by cool, horn-driven hybrids that truly set the band apart from 99% of what's out there today. Newcomer **MARTIN GRETSCHMANN's** electronic insinuations are particularly noteworthy, especially when contrasted with the simpler acoustic kit patterns of **MARTIN MESSERSCHMIDT.**

Drummer/vocalist Maureen Brown enlists the help of trapsters **RICHIE HAYWARD and RICK GRATTON,** harmonica ace Kim Wilson, guitarist/singer Ian Thomas, and others on *Be Close.* Brown is a smooth, sultry singer, and a fine blues-rock drummer, on a standard kit or a *Club Jordan* model. *(Pug Productions, tel: (905) 855-3277, e-mail: puddin@interlog.com)*

Leaning maybe an inch too close to XTC for their own good, the band Baby Ray nonetheless serve up quite an interesting musical dish on their debut, *Monkey Puzzle* (Thirsty Ear). Drummer **NATHAN LOGUS** hits the quirky accents spot-on, and supports the arrangements' left turns with aplomb.

Drummer **STANTON MOORE** is featured on two recent CDs. *Crazyhorse Mongoose* (Capricorn), by Moore's New Orleans band, funk favorites Galactic, features the drummer reaching deep for that special Crescent City pocket, while Moore's solo release, *All Kooked Out!* (Fog City), features his own compositions, great funk drumming, and guests Charlie Hunter and Skerik. *(Fog City Records, 99 Carmelita Street, San Francisco, CA 94117, tel: (415) 553-3921, www.fogworld.com)*

Drummer **TOM TEASLEY** has released two noteworthy performance videos in conjunction with the Wright Hand Drum Company. *The Drum: Ancient Traditions Today* features Teasley performing several compositions on drumset, mallets, and percussion, which he uses to demonstate the myriad textures and techniques one can attain with a little imagination. On *Poetry, Prose, Percussion & Song,* the drummer, teamed with singer/orator Charles Williams, creates admirable backing to the timeless writings of Langston Hughes. *((800) 990-HAND, www.wrighthanddrums.com)*

Rating Scale

- Excellent
- Very Good
- Good
- Fair
- Poor

Dumpty" and never looks back. Plenty of solos and trade-off sections follow, like Vinnie's opening phrases on Coltrane's "Chasin' The Train": technique so intense and musical, only the mind of Vinnie could ever create—and then *execute* them. Corea's "Tumba" is an impressive Latin piece that moves from 6/8 African to Afro-Cuban and swing, and offers an idea of what the Elektric Band would sound like with Vinnie, as Chick plays electric keys and Patitucci straps on the electric bass.

From Zappa to Corea, Vinnie Colaiuta has met each challenge as if it were his destiny to destroy every preconception of what a drummer's limitations are. He has given us all a reason to continue playing drums.

Mike Haid

Cheap Trick

Cheap Trick, In Color, Heaven Tonight (Epic/Legacy)

drummer: Bun E. Carlos

with Rick Nielsen (gtr, vcl), Tom Petersson (bs, vcl), Robin Zander (rhythm gtr, vcl)

Lesson #1: Ringo Starr. Lesson #2: Charlie Watts. Lesson #3: Keith Moon. If there were a college degree on mastering and combining the styles of these legends, Bun E. Carlos would be valedictorian of that class.

Epic/Legacy has remastered Cheap Trick's first three albums, adding previously unreleased demos and some potent live performances. Recorded in 1976, 1977, and 1978, each of these albums features drumming that is spirited, fresh, rocking, and innovative—even by *today's* standards.

Bun E. sounds remarkably relaxed while laying down jackhammer backbeats and flailing away at the tom-toms. And his cymbal technique is to be equally admired. With all due respect to Alex Van Halen and Dave Grohl, *nobody* rocks on his cymbals with greater urgency and grace than Mr. Carlos. And he makes it look so *easy.* Yet Bun E. doesn't just rely on simple beats. Deceptively complex, he is constantly adding snare textures and unorthodox fills, and his patented rock-train beat is unmatched by anyone. Likewise, Bun E. is the master of the shuffle feel, and his four-on-the-floor may sound simple, but he plays it so hard and clean—if you're not in serious shape, you best get out of the way when that thunder gets going!

Bun E. Carlos has Ringo's imagination and cymbal technique, Charlie's groove and backbeat, and Keith Moon's energy and tom-tom fills...and he doesn't break a sweat. These albums are essential examples of his talents . Buy 'em, study 'em, love 'em, and *turn 'em up.* Mr. Carlos, you are at the head of the class.

Ted Bonar

Mind Rot

Soul (Relapse)

drums and percussion: Evan Killbourne

with Adrian (vcl), Dan Kaufman (gtr, vcl), John Flood (gtr, synth, pno), Matt Fisher (bs, vcl)

It's rare that a drummer can set, alter, and perpetuate the mood of a metal song, but Evan Killbourne takes a leadership role throughout this brow-raising new disc from Southern California's Mind Rot. Whether it's aggressive kick work or a swing in dynamics that jolts you upright, Killbourne plays everything with authority and never lets the rhythm buckle beneath Mind Rot's gothcore.

"Nothing" is a personal showcase for Killbourne, who opens with an aggressive tom-based beat, kicks out a killer groove, and splashes some mean tom rolls that feed into a vicious single-stroke roll—all before letting the song drift into a peaceful abyss. Few heavy drummers can make singular notes mean as much as Killbourne does on the ballad "Incandescence," where off-beat crashes startle your ears away from his delicate ride work.

No Mind Rot song ever ends when you think it will, and at times they deteriorate into worn-out goth broth. But just when you're ready to jettison the disc, Mind Rot draws on its energy reserves and kicks into mosh mode. Through it all, Killbourne is careful to keep the rhythms moving and the listener's mind from rotting.

Matt Peiken

Ozomatli

Ozomatli (Almo)

drummer: William Marrufo.

percussionists: Jiro Yamaguchi, Justin "Nino" Poree, Alfredo Ortiz

with Wil-Dog Abers (bs, vcl), Cut Chemist (turntable), Haul Pacheco (gtr, vcl), Jose Espinoza (al sx), Asdru Sierra (trp, vcl), Ulises Bella (tn sx, gtr, clr, bs, vcl)

Ozomatli shows us how musical elements from many neighborhoods of LA can all work together, merging without submerging in an energetic party mix of traditional Latin, modern urban rhythms, and positive rap. Drummer William Marrufo is called on to play a lot of styles here, and he stays musically attentive to what each song needs.

On "Donde Se Fueron" Marrufo plays a simple, solid groove, spacing his beats out under the barrage of bells coming from his fellow percussionists. The band sounds like a modern-day Malo on the pop contender "Eva," with its bright acoustic guitar and cymbals spiced up with shakers, castanets, and horns weaving over the top. The hypnotic 6/8 melody and feel of "O Le Le" does an about-face into a sultry funk groove, and the wigged out merengue of "Change," with meowing background vocals, is like a Tex-Mex Spike Jones. "Cumbia" segues from that traditional dance form into a heavy funk, and then the smooth baritone rapper

Chali 2na takes off on the mic'. The tablas of Yamaguchi and nine-string fretless guitar of Livingstone shape a beautiful introduction to "Super Bowl Sundae," then a horn-laced reggae groove kicks in, and turntablist Cut Chemist adds his percussive effect.

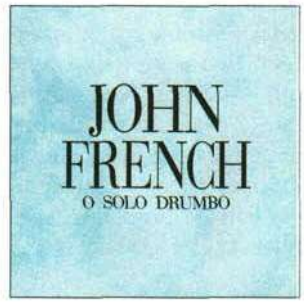
With all its playfulness, the powerful music and message of Ozomatli—and drummer William Marrufo—always stay respectful. *(360 N. La Cienega Blvd., Los Angeles, CA 90048, [310] 289-3080)*

Robin Tolleson

John French

0 Solo Drumbo (Avan)

drummer: John French



The title of this solo drum album is a nod to John French's time as drummer for the legendary Captain Beefheart. Beefheart gave him the name "Drumbo," and French in turn gave Beefheart an important part of his sound. French has also played with Henry Kaiser, Richard Thompson, and others, but has recorded too rarely.

Here French includes solo arrangements of several of the drum parts he originated with Beefheart. There is also a version of Beefheart's "The Thousand And Tenth Day Of The Human Totem Pole," where he plays the drum and melody parts simultaneously, using eight tuned toms. Other tracks are even more ambitious: On "Three For 5," French plays in 3/8, 4/4, and 5/4—all at the same time. The other ten tracks may not be quite as astounding as these two, but there is no filler here. French's liner notes lay out a lot of the details—and they're funny, too.

French's style favors toms rather than the snare, and some of the treble has been tweaked out of the sound here to bring them out front. On most tracks the drums have the satisfyingly round snap of a fighter at work on the light bag. Solo drum albums can make for tedious listening, even for drummers, but French's emphasis on rhythmic complexity rather than pyrotechnics produces little trap-set symphonies and keeps boredom away. *(PO Box 9102, Waltham, MA 02254, e-mail: fe@shore.net)*

W.C. Bamberger

Wes Cunninghain

12 Ways To Win People To Your Way Of Thinking (Warner Bros./I.V.)

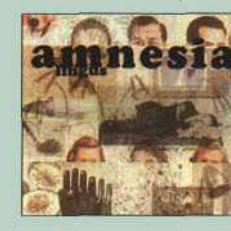
drummer: Dan Needham
percussionist: Jeff Roach
with Wes Cunningham (vcl, gtr, harm), Mark Hill (bs), Gary Burnette (gtr), Jeff Roach (kybd), Mike Haynes (trp/flghn), Mark Doutnit (sx), Chris McDonald (tbn)

If "playing correctly" translates into "being boring," no one ever told Dan Needham, because well-behaved drumming has never sounded this exciting. Brought in to anchor Wes Cunningham's debut, the Nashville drummer's superb sense of timing could run the batteries out of a metronome, sparking a style that melts in your ears.

GOING UNDERGROUND

With recent advancements in inexpensive recording equipment and sound manipulation devices, the ability to create colorful and thought-provoking sound canvases has increased dramatically. Though keyboards and guitars are usually the first instruments to get "treated," more and more rhythmatists are finding ways to affect the sonic landscape by approaching percussion not just as a beat keeper, but as a *textural* element. A few recent releases feature percussive concepts that take the music in new and exciting directions.

Amnesia is led by the happily mad Brad Laner, and *Lingus* (Island, *** 1/2 *is* his latest attempt to meld pop tunefulness, unusual rhythms, and electronic playfulness into a surprisingly cohesive whole. Drummer/percussionist **JOSH LANER** plays (and programs) all sorts of clattery, earthy beats, often intentionally distorted for maximum effect. (Extra points for the cool double-kit idea on "Drop Down.")



Years ago Tom Zé designed an instrument of triggered sanders, typewriters, and radios to realize his musical visions. Knowing that Zé comes from the smooth Brazilian-jazz-rock style known as tropicalia, you begin to get an idea of what a strange and beautiful sound he attains. Zé's latest, *Fabrication Defect* (Luaka Bop, * * * ½) , employs several creative percussionists to further his Zappa-meets-Jobim universe.

An interesting offshoot of the Red Red Meat musical family (see Aug. '97 "Going Underground") is Califone, whose self-titled release (Flydaddy, * * * *) continues RRM's spacey, mumbly, gutter-groove aesthetic. Some of the instruments listed: bag of nails, wire drum, cinder block scraping across the floor. Don't be fooled, though; there's real beauty in **BRIAN DECK, BEN MASSARELLA, and TIM HURLEY'S** spare, haunting instrumentation. *(PO Box 545, Newport, RI 02840, info@flydaddy.com)*

Drum 'n' bass-inspired, but probably too far out for the dancers to dig, Slicker's *Confidence In Duber* (Hefty, * * * ½) is the work of one **JOHN HUGHES,** a technophile clearly at home in the studio. Edgy electro beats squirt in and out of Hughes' vocal-less pieces, which, despite their hyperactivity, wisely consider space in the mix. Sometimes treated beyond identification, the sounds here are often entertaining, and occasionally stunning. *(www.heftyrecords.com.)*

Adam Budofsky

Attentive rather than inventive, Needham optimizes his kit, moving about with ease. A virtual rock N roll primer, the opening track, "Say My Name," is dead-on, with tasty fills and a fluid sense of dynamics that never step on the vocals. "Win Some, Lose Some" builds tension between verse and sing-song chorus, using splash cymbals, four-on-the-floor kick, and booming toms that propel you into the refrain with a rush of sound. And with Needham leading the charge, Cunningham takes off on a musical tangent through ballads and the Latin-influenced "Not Enough," then winds up in an improbable but utterly delicious ode to Herb Alpert, complete with an old-style drum machine and afuche, that leaves you dreaming of deck chairs and daiquiris.

Without once deviating from a 4/4 time frame, Needham achieves a level of musicality not often heard. It's a delectable treat to hear drumming handled so well.

Fran Azzarto and Lisa Crouch

VIDEOS

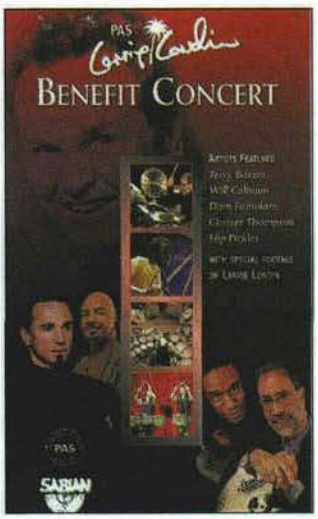
PAS Larrie Londin Benefit Concert

(Sabian)

level: all
$25

Larrie Londin was one of the most affable, warm human beings to pick up a pair of sticks. He was also one of the most versatile and important players ever to work in the Nashville studio scene. Londin's efforts on behalf of education were notable as well; he selflessly and continuously offered sage advice at his many clinic appearances across the country. When he suddenly and unexpectedly passed away in 1992, our industry mourned his loss.

To carry on Larrie's legacy, the Sabian cymbal company has been involved in several fund-raising activities to offer scholarships to deserving young drummers in Londin's name. Sabian recently sponsored a concert featuring some of their top endorsers. That concert is now available on video, the proceeds of which will go to future scholarships.



This beautifully filmed ninety-minute tape is full of great drumming: Terry Bozzio performing some of his most outlandish ostinatos; Will Calhoun simply blazing around the kit with his muscular approach; the great Chester Thompson flowing around the drums, soloing in different styles; educator Dom Famularo's flashy chops and quick feet. Plus there's the antics of marching men Hip Pickles, the three-man group that wows the audience with its technique and hijinks. Add to that commentary from all the drummers, individual performances with the TCU big band, and a hellacious jam at the end, and you have one winner of a tape!

Also included is footage of Londin himself in action in the studio back in the '80s—a wonderful addition to this already solid video. Go buy this one for yourself and for the kid you'll help send to college. *(Available through Sabian dealers or directly from Sabian at Londin Video, 100 Enterprise Drive, Marshfield, MA 91505. Or visit the Sabian Web site at www.sabian.com. If you're interested in applying for a Larrie Londin scholarship, contact the Percussive Arts Society at Box 25, Lawton, OK 73502.)*

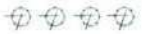
William F. Miller

BOOKS

Mel Bay's Complete Modern Drum Set

by Prank Briggs

(Mel Bay)



level: beginner to advanced
book $15, CD $15.95, video $29.95

This package is one of the most comprehensive collections of material for the working drummer on the market today, covering some of the most important and "usable" styles of music, including R&B, funk, rock, blues, jazz, world beats, odd meters, and over-the-bar playing.

Briggs begins the book with some enjoyable rudimental studies that move from basic to advanced, and follows with linear patterns that lead to interesting beat-displacement patterns. Each musical style is introduced with a brief suggested listening index to help guide the student to capturing the essence of each groove. He also closes the book with some good advice and practice tips and includes a very comprehensive suggested listening guide of music for drummers.

The CD is similar to the Dave Weckl play-along package (with drums/without drums) and features six somewhat complicated tunes. The catch is that the charts for these tunes are only found in the book.

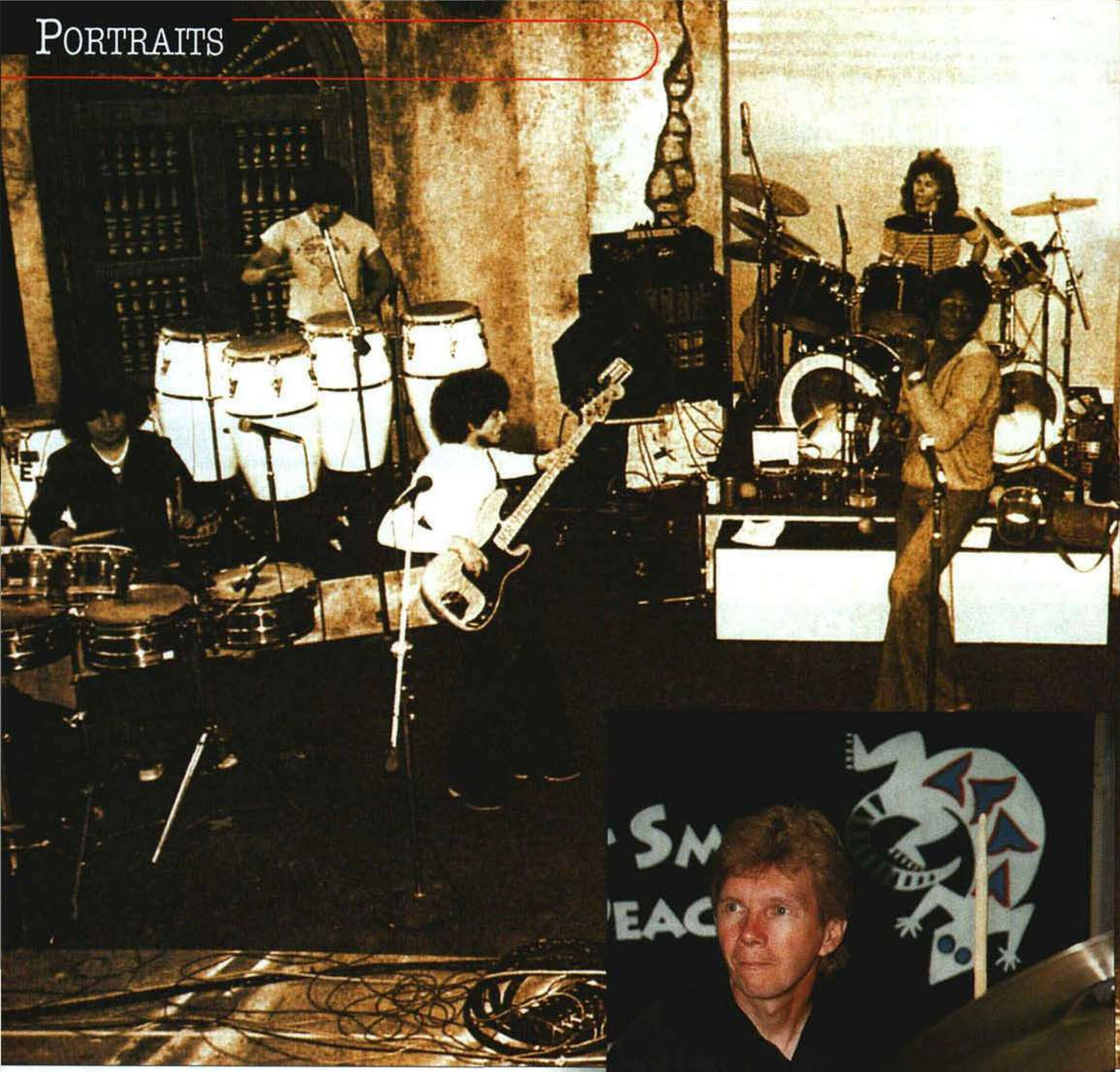
The video is most helpful in understanding a lot of what's found in the book and on the CD. The production is somewhat lower than DCI quality, and the "psychedelic" camera work is only distracting. But overall the information on the video will help bring this well-rounded package together, making it a worthwhile—if hefty—investment for gigging drummers looking to improve in almost all areas of playing.

Mike Haid

To order any of the videos or books reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call

BooksNow at (800) BOOKS-NOW (266-5766)

or visit us at http://www.booksnow.com
(Handling charge may be added, according to product availability.)



Graham Lear today (right) and with Santana in the '70s

"If you saw

Michael Shrieve

and me together

you'd realize that we

don't look alike at all.

But I still hear:

'What was it like

being at Woodstock?'"

Graham Lear

by Ken Micallef

If *Modern Drummer* gave out annual awards for exemplary taste, beautiful phrasing, the ability to easily groove between swing, Latin, and funk, and the distillation of these traits into *a* singular and recognizable drumming style, Graham Lear would have a closet full of gold to match his many indelible recordings.

Making his mark in the mid-1970s with fellow Canadian, vocalist Gino Vannelli, Lear was part of a band that broke rules and encouraged innovation. On the recordings *Powerful People, Storm At Sunup,* and *Gist Of The Gemini,* theatrical jazz arrangements met the burn and smoke of prog rock. Perfecting each rhythm, drum fill, and phrase over months of intense rehearsal, Lear's performances still stun in their soulful time-feel, gentle but commanding touch, and the kind of exquisitely placed and realized drum fills that only come from deep talent and inspired creativity.

Not only did the Vannelli band pioneer the practice of layering synthesizers to create a mini big band, Lear played one of the early Ludwig *Octaplus* drumkits: double bass drums, endless concert toms, and a bevy of cymbals. Not that he *needed* a circus of drums to

inspire his inventions, but those concert toms still speak on Vannelli's recordings with Lear, reminiscent of an era where styles were merging and meshing.

Lear left the romantic jazz-rock of Vannelli to join the machismo fanfare of Latin rock supergroup Santana. On such albums as *Shango, Zebop, Inner Secrets, Marathon,* and *Moonflower,* Lear again showed his intelligence and musicality, adapting to and then immersing himself in the band's fiery Latin rhythms, extended jams, and persuasive pop hits. He also recorded Carlos Santana's various solo albums, including *Swing Of Delight* and *Blues For Salvador.*

After twelve years of touring and recording with Santana, Lear did some studio work, played and recorded with REO Speedwagon, Allanah Myles, Tom Grant, and Henry Mancini, formed his own Latin band, SamBrasil, reunited with Vannelli (1997's *Yonder Tree),* and—still seeking challenges (and a little stability)—joined the Vegas-y big band of singer Paul Anka. Playing charts and working with sequencers and backing tracks, this unlikely gig allows Lear to cover a variety of styles while keeping his chops up and his family fed.

Graham Lear admits to wishing he had stuck around for a few more Vannelli recordings: the ones that eventually featured Casey Scheuerell *(Pauper In Paradise),* Vinnie Colaiuta *(Nightwalker),* and Mark Craney *(Brother To Brother).* But Lear's legacy remains secure, both with Vannelli and with Santana. He continues to grow and learn, resulting in his latest recording (with renowned Latin percussionist Orestes Vilato), a Latin drum tracks CD titled *Graham Lear's Latin Rock Drum Scapes Vol. 3* (Northstar Productions).

Lear's drumming is music as high art, arrived at through talent, creativity, discipline, and maybe a little madness beneath the professional demeanor. We should all be so crazy.

KM: With Gino Vannelli you displayed great ideas and dynamic control; with Santana you developed Latin grooves. But even with Santana, when you traded fours, such as on "Body Surfing," you retained your own distinctive character.

GL: When I began playing with Gino, we had an affinity for each other. Being a drummer himself, he helped me a lot with the parts. I also put in my own ideas, so it was an amalgamation. The fluidity and continuity in Gino's band came from a *lot* of rehearsing. And we played a lot in the '70s. We knew the music back and forth, and Gino knew what he wanted to hear.

Santana was *challenging.* There was so much percussion, I had to lay back a little more, and just come out in fours like in "Body Surfing" and the solo, "Soul Sacrifice." With Santana I was learning what to leave out. I had to keep the flow and feel going along with the congas and percussion. So I kept the clave on the hi-hat or cross-stick on the snare, while inserting the bass drum at the right place in the bar. It was a great twelve years, but it got harder to do as I had a family and we were touring so much.

KM: You must have studied a lot as a kid.

GL: Yes. Private lessons, school bands, marching bands, drum corps, and junior and senior symphony. There was a good music scene in my hometown. I had two good teachers, and I got some good experience with local R&B bands in the area. I played in a nine-piece R&B review band with a horn section, led by Toronto vocalist George Oliver. I went from that to Gino's band.

KM: With Gino, you would go from playing a fat rock groove to uptempo swing in the same song, such as on "Gist Of The Gemini."

GL: I studied swing in Montreal before joining Gino, and I played swing with George Oliver's band. We bought all the hot records of the time: Tony Williams Lifetime, Miles stuff, and early Mahavishnu Orchestra. Those bands were so creative. There were a lot of great musicians that we got to hear, which encouraged us to experiment. When we were rehearsing *Storm At Sunup,* Gino had the rubato chord changes in the beginning, then he had us go into the funky groove, then spacey parts, and all the drum fills. We were experimenting as we rehearsed. That was a finely honed piece of music. Keyboardist Richard Baker and I started playing fast swing over the intro changes. The bass movement in the chords kept us using it every day as a warm-up, and eventually it went into the arrangement. Buddy Rich actually covered the song.

KM: With the sequenced horn accents and walking bass lines, did you approach Vannelli's music like a big band drummer might?

GL: Yes. I had listened to Rob McConell & The Boss Brass, a Canadian big band with Terry Clarke on drums. He was a big influence on me. I never played a lot of big band, though; the horn players I associated with were more in the James Brown, Chicago, and BS&T mold. Stan Kenton was an influence on the horn voicings in Gino's band, as was Marvin Gaye. Their sound was a modern version of those two, but with synthesizers.

KM: Vannelli's band was one of the first in the '70s to use synths in pop music, and probably *the* first to layer them as horn voices. Did you feel like innovators both technically and musically?

GL: We didn't want to get egotistical about it, but we knew that it was different. That's why we stuck it out. We tried some technical things that were unusual, and we tried to push things further musically—especially the chord voicings. We were nominated for engineering Grammies, which made us feel accepted.

We weren't making much money in the beginning. But we saw results with "People Gotta Move" from *Powerful People,* which went Top-10. It got us into small concert settings. I played a set of Fibes on that album. *Storm At Sunup* had the same four-piece Fibes setup, augmented with four Pearl fiberglass concert toms. I had 15" and 16" concert toms on the right, tuned low. On the left was a 10" and a 14". It was weird, but somehow we matched it up in the studio and we got the sounds. The fills everyone liked on the record were me utilizing that little 10" concert tom. That setup got me to play that way; it wasn't a typical concert-tom setup. The fills were almost coming out backwards to me, since I went for the low notes first. But it gave me interesting combinations.

KM: Do you still enjoy those performances?

GL: I love 'em. I'm excited that I was part of that band. It's also exciting now to realize that it was as good as or better than we thought it was. People still come up to me all over the world and say what a great fill I played on some Gino Vannelli record. It's exciting to hear that after twenty-five years.

KM: *Gist Of The Gemini* was a great album.

GL: Yes it was. We practiced at Ridge Farm studios in Surrey, outside of London. Then we recorded at Air studios with Geoff Emerick, who engineered the Beatles' *Abbey Road.* I was in heaven. For the "War Suite," we overdubbed the snare-drum marching rolls on big field snare drums.

KM: You were playing double bass drums with concert toms by then.

GL: I had the then-new *Octaplus* kit from Ludwig, and a ton of cymbals. I wish I had a picture of that now. So many channels and so many microphones.

KM: Did you write out the parts on "The War Suite," or was it all head arrangements?

GL: We wrote out some of that for the overdubs, the rest was memorized. There were so many changes in the music. They wanted the instruments to imitate an orchestra. We practiced that eight hours a day, five days a week, for three months.

KM: I've read that the exhaustive rehearsals for Vannelli's *Nightwalker* made Vinnie Colaiuta quite upset.

GL: I can't confirm that, but I know it took *me* a while to get used to Gino's rehearsal schedule. It was really tough. And once we got in the studio for *Gist Of The Gemini* we did *so* many takes! I got really angry at myself on one take. I kept repeating the same mistake. I just walked out; I had to take a break. Then I got it the next take. It could get really frustrating. Gino expects a high caliber of performance from everyone all the time. You can either take a bad attitude, or you can say, "Maybe I *can* do it better." The pressure can build if you don't know how to vent it.

KM: Did you get to solo when playing live with Vannelli?

GL: Yes, I had an open solo on "Where Am I Going."

KM: Why did you leave after *Gist Of The Gemini!*

GL: Richard Baker was leaving to play with Gary Wright. I wanted to stretch out, and I was getting offers for studio work in LA. Gino wanted to work all the time, and I knew I needed to change if I was to explore other music. Sometimes I wish I had stayed for one or two more records with Gino, though. The material was so good.

KM: After you left Gino, did you make a new connection right away?

GL: I did a few things. Even in the '70s, it wasn't easy to get your foot in the door. I went to Toronto to work with guitarist Dominic Troiano. Then I got the call to audition for Santana. Two weeks later I was in Europe with Carlos Santana—back on the road again!

During the audition, Carlos was preoccupied mixing a record called *Festival.* He auditioned me in the studio, then he had to run out and check the mixes. He took me on the road not knowing if I was really the right guy for the gig. But [keyboardist] Tom Coster really went to bat for me. I barely knew the tunes, but we had to do the tour. A lot of that tour is on the live *Moonflower* CD. That had my drum solo "Head Hands And Feet," which got a bit of recognition. I went on to do a lot of Carlos's solo records and the band's records for the next ten years.

KM: How did you approach playing with the many percussionists in Santana?

GL: They helped me a lot. Chepito Areas and Raul Rekow carried a lot of the riffs and helped me get my feet wet. I didn't know a lot of hardcore Latin before I joined that band. I did play some gigs later with Pete and Sheila Escovedo's big band in the Bay area, after Pete replaced Chepito in Santana in '78. We didn't know back then that Sheila was going to be a star. When Armando Peraza came in on conga it was different again, and then Orestes Vilato came in from New York on timbales replacing Pete. They showed me a lot. Often, I could just stop and let them play. Or I would just play clave. I was getting my feet wet. I've studied a lot of traditional Latin stuff since then.

KM: On the Santana track "Body Surfing," from *Shango,* your tom breaks really stand out. Did you use a different tuning approach to contrast with the percussion?

GL: I tried to change for the songs according to what was needed. On the recordings I used different drumsets each year: First I used a couple different Yamaha sets, then I was with Gretsch. I did try to tune out of the range of the congas. On *Shango* the producer wanted to use a big drumkit to get fatter-sounding drums. On *Inner Secrets* I used an old *Radio King* snare drum that used to belong to Jeff Porcaro. And I was always changing cymbals. I'm using the new Zildjian *K Constantinople* ride now. It's just fantastic; it sounds like an old *K.*

I did so many songs with Santana it's hard to recall every fill. Carlos and I were really into the Police then. We tried to interject some of that into "Body Surfing."

KM: Was Carlos Santana difficult to work for?

GL: All artists have their quirks. But most great artists have an incredible amount of creativity to offer that completely overshadows any weirdness in their personality. You just have to work your way through it. There were times when it wasn't easy, though. For example, when I first joined the band the disco phase was very hot. Carlos wanted me to play a lot of backbeat stuff then, as opposed to subtle cross-stick and letting the congas and timbales take the groove. He just wanted me to slam away 2 and 4 on the snare, which wasn't enjoyable to me all the time. I thought I was misplaying the music in a way. But that's the way he wanted it when I first joined the band. I was a little shocked. It was like the Bob Dylan approach; he wanted a total change to the music. It had its pluses and minuses, for sure. I was at odds with Carlos about that stuff all through my tenure with the band. I didn't want to *copy* the original guys, but I did want my playing to have the subtlety and fire of the original music—which is what we all like. I voiced those opinions, but they weren't always acted on because I was a paid sideman. Sometimes we'd get to soundcheck and play a song a certain way, and he'd stop the song and say, "No, you're not playing it like I want to hear it." He'd explain it again, and that would be a *new* way! We'd try to adapt to that way, and hope that we could. It was like trying to predict a changing cycle. There were times I could lock in with it, and other times I was at odds with it.

KM: Why did you finally leave Santana?

GL: I did almost twelve years, from 1976 to 1987. We would do two albums a year: one with the band, one solo with Carlos. In 1987 *Blues For Salvador* was his solo record, and *Brotherhood* was the Santana album. I did that tour. Then Carlos decided to change the rhythm section. He wanted yet another different approach. We all wanted to do different things anyway, so it turned out to be the right timing. The high-

light for me was playing a concert in Russia, part of the *Moscow Walk For Peace,* on July 4, 1987. We played with The Doobie Brothers, Bonnie Rait, and James Taylor. There was still an Iron Curtain then. It was a really moving experience.

KM: While you were a member of the Santana band, did people often mistake you for Michael Shrieve?

GL: All the time. "Hey, Mike, great solo!" If you saw us together you'd realize that we don't look alike at all. But I still hear, "What was it like being at Woodstock?" [laughs]

KM: What happened after Santana?

GL: I was at a crossroads in late '87.1 was still living in LA and I started working in clubs with Kevin Cronin from REO Speedwagon. The Strolling Dudes Band began as a joke, but they added horns and it grew more serious. It was fun doing REO songs and covers. So I went on a summer tour with REO, and joined the band full-blown. I did two summer tours with them. I played on the *Second Decade* album, which had a reggae version of "Keep On Lovin' You." Talk about changing the original! It was a good experience for me. I went to a double-bass Tama kit, playing in a more open, rock-oriented style. Around that time I also toured Europe with the Canadian band Saga.

When I returned to LA everything was changing. That was when the machines started taking over the recording scene. I was married and had kids, so I moved to Portland, Oregon, where the schools were better and it wasn't such a massive city. We were a little scared, but I felt my reputation would assure me of tours with *someone,* and that I didn't need to be in a big city to do that. When I was ready to go back on the road, I called some people and got the Paul Anka gig. I've been with him for five years. It's a good band, and we are actually challenged to read charts and play different genres of music—in the old sense of putting the music on the stands and making it happen. I wanted that opportunity. And we play with tracks, as well. It's not like playing with Santana, where I got a long drum solo. But I'm not sure if those days will ever come back for players. But percussionist Kurt Rasmussen and I get some Latin breaks and solos.

KM: What are you up to now?

GL: To begin with, I'm doing twenty weeks a year with Paul Anka. I've done records with some Portland artists, including vocalist Susie Stern, pianist Randy Porter, and guitarist Gary Small, and with a Russian band called Siberia. And I play in a band in Portland called SamBrasil. We do combinations of Latin and Brazilian material. We cover Ivan Lins, Toninho Horta, and the Afro-Cuban artists. It's very challenging music.

KM: You must have all the grooves down now.

GL: I learned a lot from Robbie Ameen's book, *Funkifying The Clave.* Robbie turned me on to the songo in 1982 when I played with Santana at the Crackdown benefit in New York. Robbie was with Ruben Blades. Songo is a standard rhythm now. I've heard that young players in Cuba consider it passe, but I still use it in a lot of ways—especially left-handed.

KM: What do you practice now?

GL: I do some warm-up exercises before the show. I've been playing around a lot with combinations of double rights and lefts and flams—trying to find different rudimental configurations of how to play the Swiss triplet. When you're forced to do those three fast rights and three fast lefts in a row, alternating, it's really good to get your hands warmed up. And I take a lot of recordings on the road for inspiration, especially the latest Michel Camilo CD with Horacio Hernandez. I've got David Garibaldi's book, *The Funky Beat,* on the road, and I just got a new copy of Tower Of Power's *Back To Oakland.* David was really innovative with Tower. I can practice the groove to "Soul Vaccination" for twenty minutes, and that will definitely warm me up. And I always have some Toninho Horta and Ivan Lins CDs with me. It's a learning process. I'd feel like it was over if I stopped learning.

KM: You won't be with Anka forever. Where do you want to go from here?

GL: My friends in LA call me when there are auditions happening for major gigs. But I don't know if I want a big rock gig. I want to get away from the heavy monitoring and having to use earphones a lot. I want to get into more subtle, intimate settings—more trio-based playing. Mostly jazz-oriented artists do that, but that is the way I see myself going. That would be ideal for me. Not acoustic-based, but just softer. Even Paul Anka is pretty hot onstage. I have a slight hearing loss on the left side from playing with Carlos. I don't want to hammer all the time. That's all some gigs require, but there is much more to the instrument than that.

KM: How do you stay in such good shape?

GL: I've been lucky. I watch what I eat and I don't run myself ragged, like some guys do. I don't look as old as I could for forty-nine. But I am no perfect person; I partied like the rest of them in my twenties. Those temptations are there when you're making a good income and you're in a really successful act.

KM: One of your attributes is that you're a real team player.

GL: I've worked with people who understand the importance of proper song structure, like what worked with the early rhythm sections of Stax Records or James Brown's bands. You have to play behind the vocalist for what they are doing; you can't overplay. To this day I can work with vocalists, because I know what they need. You have to have taste. You have to listen.

I'm not obsessed with my career like some people are. That's why I feel things have fallen into place for me. If you don't always push so hard, sometimes it will be put into your lap. I've been lucky that way.

NEW FROM THE PUBLISHERS OF MODERN DRUMMER

DRUM INSTRUCTORS ONLY

THE QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS • VOL. 1, NO. 1 • OCTOBER 1996

14 Tips For The Responsible Teacher

by Ken Vogel

As a drum instructor, we must be aware of our responsibilities to our students. Here are a few tips that have helped me to better help my students.

1) Set a good example, especially in the areas of conduct, appearance, values, and discipline. Be on time and be prepared. Expect the same from your students.

2) If a student wants to learn material in an area where you're weak, direct him to someone who's more of a specialist in that area. This benefits the student and also reflects well on you. It says you're looking out for your student's best interest.

3) Don't let a student just slide by material. Make sure the material is well understood and developed.

4) Keep the parents of younger students posted on their progress. Your cards encouraging words can help provide added support and enthusiasm to the student from the parent. Comments regarding lack of progress should also involve the parents.

5) Discuss your student's goals with him, and explain how you'll help in attaining those goals.

6) Include questions and material of interest as part of the lesson if possible. If the student isn't technically ready for the material, explain why and what skills are needed first.

7) Present lesson material in a clear manner. Make sure your student fully understands the week's assignment. Have extended examples readily available to give a clearer picture of how the material sounds in a musical situation.

8) Always show that you're open-minded to the musical tastes and interests of your students.

9) Present correct practice suggestions at an early stage. Discuss how much time should be spent on the materials, how often exercises should

Continued on next page

Drumming Up Business

by Stephan S. Nigohosian

Managing a private teaching practice can be a fulfilling learning experience for a beginning drum teacher. Fortunately, there are many ways you can locate students, regardless of whether you're just beginning your practice, or looking to expand an already-existing clientele. Furthermore, most of these methods are fairly inexpensive, considering the number of additional students and revenue they can generate.

As with any service business, it's important to be prepared with the proper tools of the trade to make the job easier, and afford your practice an air of professionalism. Such basic tools include business cards that list name, telephone number, and artwork for aesthetic appeal. Business cards are especially helpful for handing to the parents you meet in local music stores or at school band events.

One of the most effective methods of drumming up business is through

Continued on page 3

IN THIS ISSUE...

14 Tips For The Responsible Teacher 1
Drumming Up Business 1
Beginning And Ending The Lesson 2
Screening Students 3
Finding A Voice 4
Playing For Students 5
Forward Progress 6
New Materials 7

DRUM INSTRUCTORS ONLY

—A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS—

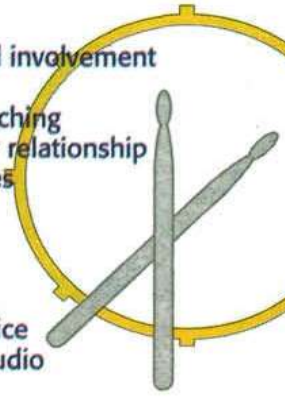
If you teach drumming, **DRUM INSTRUCTORS ONLY** is designed to help you build a more successful teaching practice. Written *by* successful teachers *for* teachers, **DRUM INSTRUCTORS ONLY** will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

Here's a small sampling of what you'll find in coming issues of **DRUM INSTRUCTORS ONLY:**

Feature articles with the country's leading teachers, transcriptions, exercises, beats, and information on important upcoming drumming events.

PLUS, HOW TO...

- ✔ grow your teaching practice
- ✔ motivate your students
- ✔ get parental cooperation and involvement
- ✔ set up your studio for video
- ✔ utilize electronics in your teaching
- ✔ cultivate the student/teacher relationship
- ✔ handle lateness and absences
- ✔ teach soloing
- ✔ screen students
- ✔ form an approach
- ✔ deal with older students
- ✔ promote your teaching practice
- ✔ soundproof your teaching studio
- ✔ handle makeup lessons



- ✔ set up a monthly payment schedule
- ✔ get your students to practice more
- ✔ approach the rudiments
- ✔ write a personal brochure
- ✔ work with store owners and managers
- ✔ deal with the hobbyist/student
- ✔ make more money teaching
- ✔ approach the left-handed student
- ✔ stay enthusiastic about teaching
- ✔ set up a group lesson program
- ✔ prepare for a clinic performance
- ✔ help your students select the proper gear
- ✔ upgrade your studio for the '90s

YOU'LL ALSO FIND INFORMATION ON THE LATEST DRUM BOOKS, VIDEOS, AND TEACHING AIDS TO ASSURE SUCCESS WITH STUDENTS AT ALL LEVELS—AND MUCH, MUCH MORE!

DRUM INSTRUCTORS ONLY is a must for *every* serious drum instructor. Just fill in and mail the attached card TODAY to start your subscription!

❑ Yes, please enter my subscription for a full year of **DRUM INSTRUCTORS ONLY** at $14.95 *

Card No. _____ Exp Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

❑ Payment Enclosed

❑ VISA®

❑ MasterCard

Mail To:
Modern Drummer Publications
c/o Drum Instructors Only
12 Old Bridge Road
Cedar Grove, NJ 07009

* Rate good in U.S., Canada, and Mexico. For foreign delivery send $22.00 for one year.

The Road Warrior Responds

by Bobby Rod

This month, I'd like to share some of the letters written in response to my September '97 *Health & Science* article, "The Road Warrior Dines Out." Because I advocate a whole foods/vegetarian approach to nutrition, there were some concerns relating to protein, certain minerals, and even how this approach may differ from other dietary philosophies. There were also questions as to the "hands on" practicality of the suggestions. These are all valid concerns, and I would like to respond to each of them. All of this diet/nutrition stuff can get very complicated sometimes, but I think the more information you arm yourself with, the easier it will be to make the right choices for your own situation. So here are the letters, and my responses.

> "When a diet comes along giving beef and pork a green light over bananas, carrots, and even apple juice, I would start asking questions."

Bill Dox of Lakewood, Ohio writes:

"The Road Warrior Dines Out' was absolutely the most laughable article I've *ever* read in the pages of *MD*. As a drummer *and* a weightlifter, I have many comments.

"First of all, Mr. Rock is preaching from a position that few of us 'road warriors' are actually in ourselves: that of having lots of time and money. Many drummers not only have gigs, set-ups, tear-downs, practices, and travel to undertake, but also full-time jobs, wives and families, and other commitments. This doesn't allow for the time necessary to make little snacks to smuggle into restaurant stops, or for the extra money to buy designer spring water and pine nuts. (Have you ever priced those things?)

"Additionally, Mr. Rock begins with the misguided assumption that the vegetarian lifestyle is 'unquestionably healthier.' Any health professional or reputable fitness magazine will tell you that such is not the case. I don't know a single so-called 'vegan' who does not take extensive supplements to compensate for the proteins and nutrients that his or her body is not getting as a result of abstaining from meat. Over-consumption of *anything* has a negative effect on your body. Therefore, care must be exercised to consume all things (meat products included) in a balanced manner. I would be willing to bet that when Mr. Rock was going through his body-building phase, he was either relying heavily on supplements or was eating lean meats. Carrots and avocados will *not* give you that kind of mass.

"If I followed Mr. Rock's advice to the letter, I could never attempt to save a few bucks on the road by going to a fast-food joint. I would be lying regularly to waitresses and restaurant managers.('Just tell them it's "doctor's orders" that you use this particular kind of dressing; they'll leave you alone.') Traveling light and doing things spontaneously would be out of the question; I'd have to travel with a backpack full of olive oil, pine nuts, and avocados...and *never* fly the friendly skies. And I would have to ritually sabotage the after-gig catering in order to support my dietary predilictions ('Here's a helpful hint..trash the dip!') Oh yeah, that's the life forme!

"I admire Mr. Rock's talent. But it seems that he's lost touch with the reality of us everyday road warriors. My advice? Skip the vegan propaganda and simply eat with balance and intelligence—meat included."

My response:

You expressed some concerns about the potential excess of "time and money" involved in implementing some of my suggestions. Actually, I've seen these ideas work in virtually every touring environment and on every possible budget. Some may seem inconvenient or even costly. But swinging by the condiment section of the grocery store for some healthier salad dressing, ordering a veggie sub instead of roast beef, or throwing an avocado into a bag on your way out to a restaurant isn't really the daunting task—or the drain on your wallet—that it might initially appeal' to be. A gallon of spring water from the grocery store costs only pennies more than a *Big Gulp* from 7-11, and even the most destitute of musicians can usually scrounge some pocket change together for that. Sure, some of my suggestions may require a few minor lifestyle adjustments (which, as a fellow weightlifter, I'm sure you're familiar with). But if these ideas could ultimately equate to more energy and better performances for your paying fans, isn't it worth it?

As for your views on the importance of meat in getting all of the

proper protein and nutrients, there is a staggering amount of valid, scientific evidence now available, particularly from the last ten years, to support my contention that meat is not only unnecessary for sound health, but even detrimental. Additionally, consider this: You suggest that we must get those valuable protein and nutrients from the flesh of an animal. But where does the animal get it from? Grains and greens! (Virtually all of the animals we eat are herbivores.) Why not cut out the "middle man," avoid the saturated animal fats, stamina-inhibiting uric acids, and factory farm-related pharmaceuticals inherent in meat-eating, and go directly to the source?

Regarding my own status as a weightlifter, I happen to be living proof that a strict vegetarian can tip the scales at 200 Ibs. and squat twice his bodyweight—without a trace of animal products *or* superfluous supplements in his blood. (Tell your over-supplementing "vegan" friends I want to talk to them!)

I was also surprised to hear you suggest there are no "health professionals" who would agree that a vegetarian diet is healthiest. This is simply not true. Check out any books or articles by Dr. Michael Klaper, Dr. Neal Bernard, or Dr. John McDougall, along with any of the dozens of other world-renowned, vegetarian health specialists.

Try taking a "walk on the wild side." Give some of my ideas a shot on your next tour. I'll even pay for the pine nuts!

Steve Chaggaris e-mails:

"All of the foods you list are high-glycemic carbohydrates (spaghetti, rice) which are *not* the favorable type. Fruits and vegetables are the best sources of carbohydrates. But beyond that, where are the proteins? You suggest bringing olive oil (fats) into Denny's to add to their salad (carbs) and a baked potato (starchy carbs - not favorable). That customized meal would have been perfect with a 4 ounce piece of lean chicken breast added to it (or tofu for vegetarians)!

"I've spent a good deal of time researching healthy eating and living, and I've learned that much of the 'carbo-loading' and 'fat-free' propaganda that we've heard over the past few years is extremely misguided. I encourage all of those interested in health to read Dr. Barry Sears' books *Enter The Zone* and *Mastering The Zone.* I found Dr. Sears' research to be remarkably meticulous, and after giving it my best effort, I believe I have indeed found exactly what was missing.

"Before I discovered the Zone, I was eating what I believed to be 'good' foods. I couldn't understand why I was either starving or tired (or both) just a short while after eating *only* carbohydrates in a meal or snack. The answer is that when we eat an abundance of carbohydrates without the proper ratio of proteins and fats, we are causing an over-production of the hormone insulin. In the human body, carbohydrates stimulate insulin, while proteins stimulate glucagon. These two hormones need to be balanced throughout the day in order to maintain energy levels, mental clarity, and physical stamina, and to prevent the body from storing excess body fat. If you can control the carbohydrate-to-protein ratio, you can control over-production of either hormone, and get things balanced. That's just a taste (no pun intended) of what the Zone concept contains.

"Some of the foods that you list are in fact 'good' foods, but almost all are carbohydrates, and carbohydrates by themselves are not the key to hormonal balance. Proteins or fats by themselves would not get you anywhere, either. I've known of lots of folks who've cut carbohydrates out of their diets completely and *only* eat proteins, in an effort to achieve some quick weight loss. This is *very* dangerous. We need carbohydrates—but of the right type, and in the proper balance.

"I applaud your enthusiasm for health. But there are options out there. I suggest you dig a little deeper past caloric thinking and begin to think hormonally. When I have eaten the proper balance of foods in a meal, I have tons of energy and my mind is clear, so everything that I do—drumming included—is coming from a better place. I am in the Zone."

My response:

I'm quite familiar with Barry Sears' controversial "Zone" diet. I say "controversial" because, while it's obviously been a hit in the commercial marketplace (what diet that allows one to eat bacon and ice cream wouldn't be?), there are a lot of experts scratching their heads over many of Sears' contentions. Although the book is replete with what appears to be impressive research, when you actually connect the dots from the hormone-related studies with which he builds his premise to their relation to diet and nutrition, you soon find yourself in the *Twilight Zone* trying to make sense of it all. Even the book's co-author, Bill Lawren, has publicly discredited the work, ultimately admitting (in a February 1997 interview in *Los Angeles* magazine), "[Sears] never sent me several key studies I asked for..." and "The diet game is wide open...just about anybody can say just about anything. If there's any evidence at all, then you can make a statement and build a system on it."

Sears' "system" was built around three scientists' Nobel Prize-winning research on hormone-like fatty acids (prostaglandins) and their relationship to various natural processes, such as blood pressure and metabolism. Incredibly, though, the research had no correlation with diet or nutrition. Nonetheless, Sears constructed a philosophy based around his "40-30-30" formula, stating that every meal or snack should be 40% carbohydrates, 30% fats, and 30% protein because a diet with a higher carb ratio will create an unbalanced amount of insulin in the body and send you out of "the Zone." (Insulin imbalance? What about the well-documented hazards of many of the foods Sears recommends?) Again, there are a number of studies that are completely in conflict with this and many other of the Zone's theories.

For starters, Sears often blurs the lines between complex carbs (like whole grain products) and other refined carbs, suggesting that these starches are metabolized similarly, all creating this supposed insulin imbalance. This is a blatant, scientific inaccuracy: The body processes quality complex carbs slower, which is why they are ideal as a longer-term energy source.

Another problem with Sears' 40-30-30 formula is that if you stay within his suggested caloric parameters, you're virtually undernourished—particularly if you're expending the kind of calories inherent in a hectic touring schedule. (His suggested number of calories for me is less than half of what I need, hence its effectiveness as a weight-loss system.) Yet, if you apply his formula to your present "maintenance" number of calories, you're likely to be ingesting far too much protein and fat.

As for the Zone's flagship contention that eating similar

amounts of protein and carbohydrates at every meal lowers insulin levels, many would argue that there is simply no evidence of this. According to Dr. Gerald Raven from Stanford University, "Protein—when eaten alone—increases insulin secretion. I see no reason in the world why it would be any different if protein were eaten with carbohydrate." *(Nutrition Action Newsletter,* Jul/Aug 1996).

Remember, "The Road Warrior Dines Out" was about dealing with what's typically available in a touring situation, and many of the restaurants you'll encounter may be completely devoid of quality "high-protein" foods. In those instances, I believe you're better off with the kind of "carb-heavy" meals I've suggested; your body will welcome this kind of fuel. Yes, protein is important, but it is grossly overrated in terms of how much we actually need. You do not have to rely on animal sources or even large quantities of plant-based proteins (beans, tofu, soy products, etc.) to get enough, and you certainly don't need anywhere near 30% per meal. I can't imagine a touring drummer reaching peak performance levels with the kind of protein-to-carb ratios advocated in the Zone. When someone tells me they feel better on this program, I'm very curious as to what exactly they were eating and how they felt *before.* In any case, when a diet comes along giving beef and pork a green light over bananas, carrots, and even apple juice, I would start asking questions.

Chris McAdam of Acton, Massachusetts writes:

"I have serious problems with anyone advocating veganism without disclosing all the problems associated with it—such as the need for calcium supplements. Having spent three months debating this, I think it's important to note the poor calcium content in most vegan foods, and the absolute requirement for B12 supplements that can only come from animal sources. Drummers, especially, need to worry about good bone strength.

"On a personal note, I have had both the vegetarian (ovo-lacto) and the vegan airline meals, and the former was far more enjoyable than the latter. True, it's a subjective area, but if one is to advise people how to eat, one must present both sides."

My response:

I certainly agree that proper rations of calcium and B-12 are important. I do not not agree, however, that we must eat meat to obtain ample amounts of these nutrients.

There are two sides to the calcium coin with regard to getting them from non-vegetarian sources. First, an abundance of calcium can be found in many vegetarian foods, like leafy green vegetables (spinach, kale, etc.), soy milk, dried fruits, oats, broccoli, cabbage, tofu, almond/raisin mix, chickpeas, sesame seeds, and most beans. If you eat a variety of these healthy foods, calcium should not be a concern. (In fact, gram for gram, many of these foods contain more calcium than milk.) If you don't, then you might consider taking a quality multi-vitamin/mineral (as I suggested in an earlier *Health & Science* article), any of which will include calcium.

Second, when you rely on animal sources for calcium, you may be defeating your own purpose. Several key studies in *The Journal Of Clinical Nutrition* revealed that as these foods are metabolized they create a lot of acid in the body—which, in turn, is notorious for taking calcium from the bones in an effort to strike a pH balance in the blood. Perhaps this explains the *Medical Tribune's* findings from a 1984 study where they concluded that vegetarians had "significantly stronger bones."

B-12 is a bacterial-created vitamin found primarily in soil. In a perfect world, the microscopic soil particles that cling to raw garden vegetables (even after they have been washed) would be all we would ever need. However, given the current industrial production method used to grow and package our produce, we are clearly getting less B-12 than we normally would. Yes, meat-eaters are likely to get plenty of B-12 because cows have eaten plants with these particles clinging to them. But the negative ramifications of a meat-based diet far outweigh the benefits of picking up a little B-12. In fact, we require such a miniscule amount of B-12 that the organisms in our own mouths and intestines can usually reproduce an abundance of it. Medical studies conducted by Dr. T.A.B. Sanders and British hematologist Dr. Frey Ellis concluded that most strict vegetarians (no flesh foods, eggs, or dairy) had ample levels of B-12, even without supplementation. Still, it certainly doesn't hurt to supplement. If you're not inclined to enjoy the variety of B-12-enriched soy milks and cereals, a basic multi-vitamin/mineral will be all you need.

With regard to the lacto/ovo vegetarian meal being "far more enjoyable" than the strict veggie version, my suggestion was based solely on what I believe to be healthiest. Milk, eggs, and cheese don't fall into the "healthy" category in my opinion, so I'm reluctant to recommend such a meal. I do acknowledge that lacto/ovo vegetarianism may be a valid step for someone in the transition to strict vegetarianism. But with all that's now available in "veggie-

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians and other music professionals, H.E.A.R. offers information about hearing loss, testing, and hearing protection.

H.E.A.R.™
HEARING EDUCATION AND AWARENESS FOR ROCKERS

For an information packet, send $10:00 to: H.E.A.R., P.O. Box 460847 San Francisco, CA 94146. Or call the H.E.A.R. 24-hour hotline at (415) 773-9590.

Musicians speak out about hearing loss. A video made exclusively for H.E.A.R., **"Can't Hear You Knocking"** © 1990 Flygner Films 17 minute VH-S, featuring **Ray Charles, Pete Townshend, Lars Ulrich** and other music industry professionals spotlight the dangers and effects of hearing loss. Send $39.95 plus S &H $5 US / $10 Over seas to: H.E.A.R. P.O. Box 460847 San Francisco, CA 94146. All donations are tax-deductible. "CHYK" 55 minute VH-S, The Cinema Guild, NY.

land" as substitutes for these foods, it's never been easier to replace all animal products with healthier versions.

Mark Viada e-mails:

"Bobby Rock's advice leaves out one important aspect of a healthy diet. With the exception of the Indian meal he suggests, none of the meals he advocates has any complete protein at all! The body cannot store protein the way it stores carbohydrates. Protein must be supplied in the diet, preferably six times a day, throughout the day. And it must be 'complete' protein, supplying all the essential amino acids. You could eat all the carbohydrates in the world for energy, but without complete protein in the diet, some of that energy will be used to break down muscles for protein, and then to break down that protein for its component amino acids. This is obviously not efficient nor desirable.

"Protein can be supplied by a strict vegetarian diet, but this requires very careful meal planning. Some of the best sources of low- or non-fat protein are nonfat milk, grilled chicken breast (no skin), and whey protein (found in powder form at health/nutrition stores).

"In the future I hope you'll be more careful about writing an article like this under the heading of 'Health & Science.' There are many young and/or impressionable readers of this magazine who risk serious health problems if they were to follow your advice.

My response:

You have hit upon one of the most infamous of all of the protein myths: that we must eat proteins of the "complete" variety (those providing the eight essential amino acids) or risk not getting enough. This theory has been handily disproven.

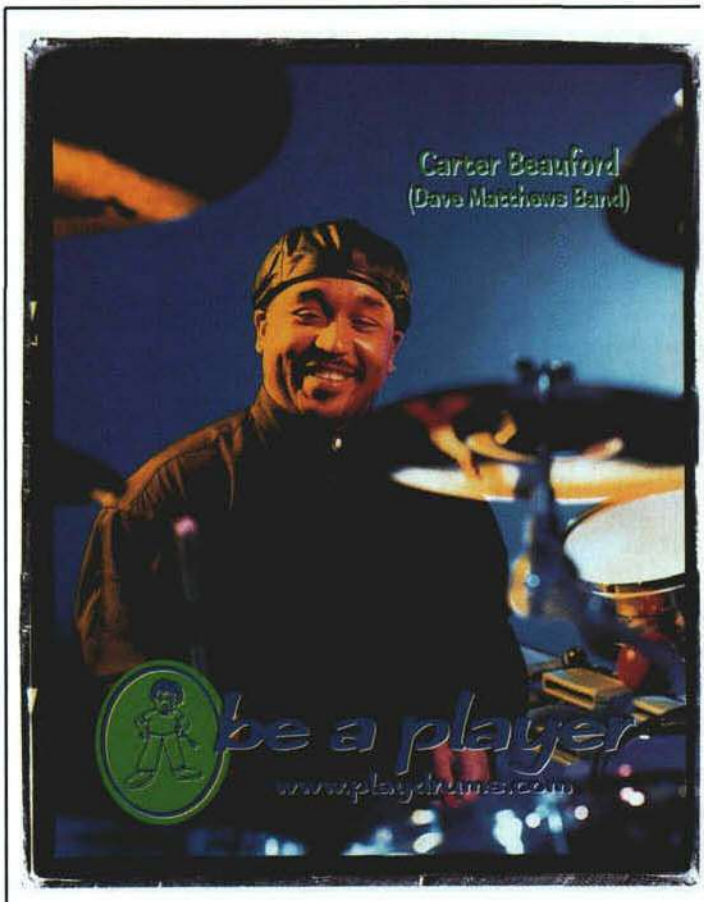
Since many plant-based foods don't contain all of the eight essential amino acids, it had long been thought that vegetarians had to be very careful to combine certain foods at every meal so they could synergize into "complete" proteins. This philosophy was even perpetuated in the vegetarian community back in 1971, through the best-selling *Diet For A Small Planet,* by Frances Moore Lappe. The author suggested various combinations of plant-based foods that would resemble the amino acid ratios found in animal proteins. However, a number of tests and studies surfaced in the '70s to reveal that the body operates an amino-acid pool, which collects all proteins and configures them as it needs to. (Lappe herself stepped forth in a revised version of her book a few years later and made the correction.) And while this idea of combining certain vegetarian foods does maximize the body's absorption of the protein, it's in no way imperative that all eight essential amino acids be represented in a given meal.

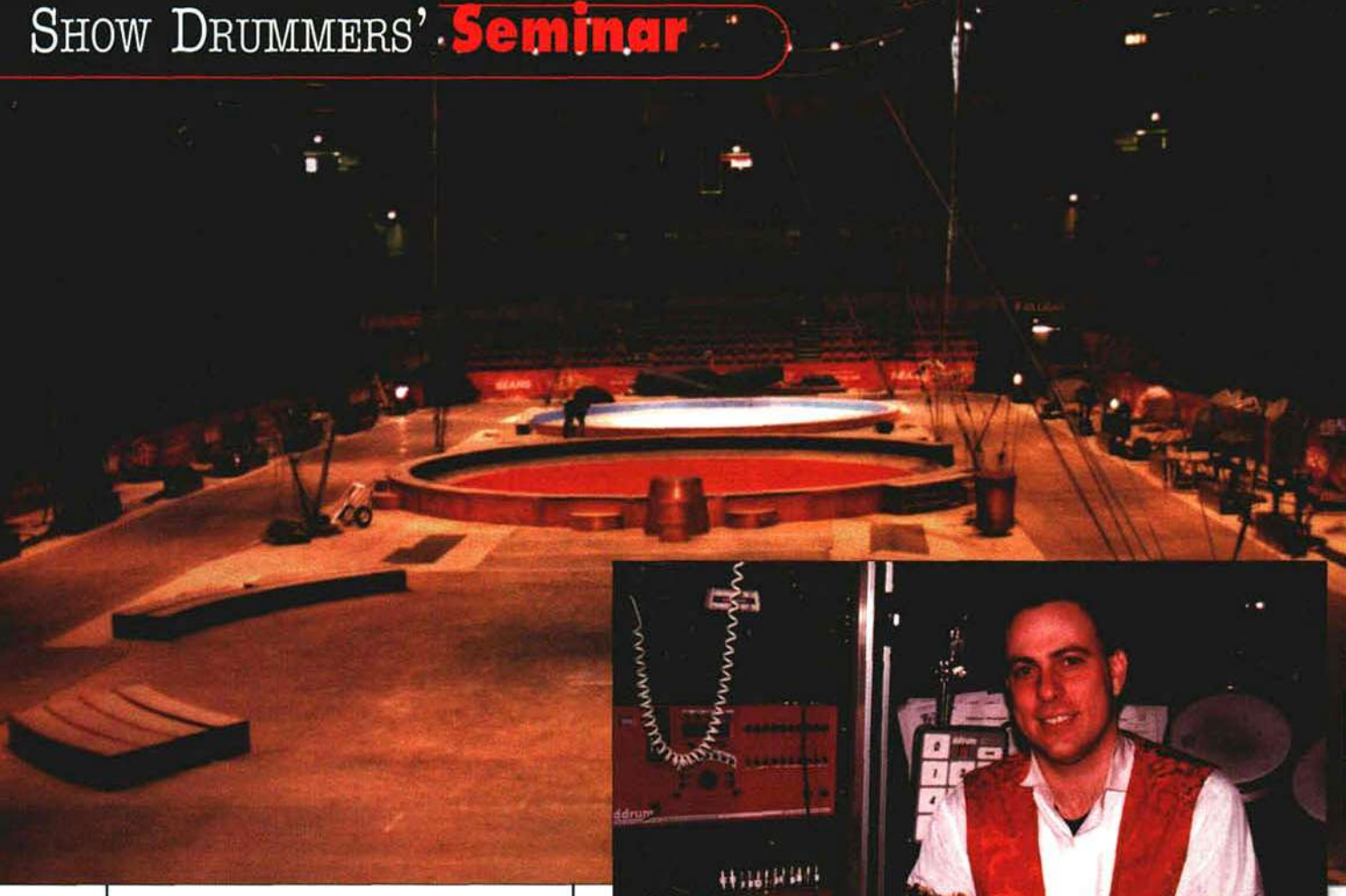
The "breakdown of muscles for protein" process you describe is an extreme, last-resort function of the body, and you would have to make a concerted effort for days in a row to hit that point. Both the National Academy of Sciences and the United States Recommended Daily Allowance suggest daily amounts of protein in the 45 to 70 grams range—and that's with a buffer to ensure that you get enough. To actually fall short of this amount, you would either have to eat nothing but *Pop Tarts, Kool-Aid,* and other "empty calorie" foods, live in a region of the world where there's absolutely no food beyond some sort of low-protein vegetation (like cassava root in West Africa), or be on some kind of starvation diet where you're simply not getting enough calories.

Our bigger concern should be with getting *too much* protein. You're right, the body does not store protein like it does carbohydrates (or even fat), and as we exceed the limit of what the body can use, we begin to burden our livers, kidneys, arteries, and colons with the overage. Your choices for "best protein sources," along with a variety of other animal products, are intrinsically linked to the three major causes of death: heart disease, cancer, and strokes. For example, when a surgeon goes into someone's chest to clear out a clogged artery, what is he actually pulling out of there? Saturated fat, which, along with certain hydrogenated oils, is only found in animal products. Food for thought.

Editor's note: These letters posted in response to Bobby's original article, and his responses to them, serve to underscore the fact that diet and nutrition are topics subject to a great deal of controversy. New research is being done in these areas continuously—the result of which is a dizzying diversity of opinions, all seemingly based on valid scientific evidence.

MD *'s advice to anyone considering a significant change in their diet and nutrition-related lifestyle is to first research the topic thoroughly. Then, discuss the outcome of that research with a doctor, certified nutritionist, or other reputable health authority whose judgement you value. No matter what your personal choice of diet or lifestyle, make sure it is an informed one.*





Sam Wiley Jr.

High-Tech Drumming for The Greatest Show On Earth

by Rick Van Horn

Sam Wiley didn't start out with aspirations of being a circus drummer at all. In fact, he didn't start out to be a drummer at all. "I was just a punk kid bouncing off the walls in a seventh grade general music class in Los Angeles," says Sam. "My teacher, John Rinaldo, told me, 'You know, you should play the drums.'" This comment led Sam into a beginning band class, and to years of private lessons with LA teacher John Tirabasso.

John Rinaldo was also the teacher of the Eagle Rock high school jazz band. "John taught me how to play with a band," says Sam. "I ended up in the All Star High School Jazz Band of California, playing at the Monterey Jazz Festival. I did that for three years, playing with legends like Ray Charles and Lionel Hampton. That was a lot of fun, especially at such a young age."

Sam's professional career began at the age of sixteen, with weddings, casuals, and typical teenage rock 'n' roll garage bands. "I've basically tried to play all styles of music," Sam comments. "It was good preparation for the future."

"The future" for Sam turned out to be the drum chair in the incredibly talented band for the Ringling Brothers And Barnum & Bailey Circus's Blue Unit, a gig he's held since 1994. A tight, energetic ensemble, the circus band must play a dizzyingly varied repertoire behind an ever-changing roster of unique performing acts. The music is demanding, the timing must be perfect, and the performance must always meet the standards of "The Greatest Show On Earth." Fortunately, Sam is more than up to the challenge.

RVH: The RBB&B circus is based in Florida, and you're from Los Angeles. How did you land the gig?

SW: John Rinaldo, my band director from Eagle Rock high school, knew Dave Killinger, who is the bandleader here. The

drummer prior to me [Tim McGinley, profiled in the October '92 issue of *MD]* had given his notice. When the circus came to Los Angeles, John was one of the local guys they hired to sub on the band. He gave Dave my number, and Dave gave me a call.

It seems funny now, but when I came to audition I had no idea what the gig was about. I mean, I hadn't been to the circus since I was a kid. But when I came and sat behind Tim McGinley during the show, I was like, "Wow, I *want* this."

RVH: Circus bands seem to be getting smaller each year. How big is the band on this trip?

SW: Nine pieces: two keyboards, two trumpets, trombone, sax, guitar, bass, and drums.

RVH: There's a lot of music coming out of that small group. Are you working with any pre-recorded material?

SW: No, it's all live. But it's written *very* well. The composers know the size of the band and the technology that we have, so they write all the parts out for this many people to play. Plus, with all the electronics that we have on the band now, we can pass samples around the bandstand like you wouldn't believe. When we're in winter quarters we figure out who is going to do what. On some things, we'll have a keyboard player catching sound effects for the clown gags. I might be catching tricks on one act, so we might have to patch something over to the guitar or to one of the horns in order to accommodate something else that has to be caught. Not only is the music live, but so are all the sound effects. And they're always happening throughout the shows.

RVH: Speaking of technology, you're the first circus drummer I've interviewed who's playing an all-electronic kit. How did that come about?

SW: I played a Yamaha acoustic kit for my first two years with the show. But the sound engineers weren't happy with the drums bouncing around all over the place. They wanted to go with electronic drums so they could control the sound. I checked out a lot of electronic kits, and found that I liked the *ddrums* the best, so I went with those.

Besides the sound-control factor, using electronics also gives me a lot more musical versatility. I use almost two hundred sounds in each show, because of all the different styles and types of music I have to play. All the acts really want their music "act specific." If they're from Spain they're going to have Spanish music, if they're from Russia they'll have Russian music, and so on. The Gabonese acrobats from Africa are playing most of their own music, but they wanted more bottom to it, so they have me play along with them. My kit would be three times as big if I had to play all those ethnic sounds on actual instruments. As it is, I use about twenty different "kits" during the show. I have each one individually programmed to fit the different musical style of each act. For example, to play behind the Gabonese troupe, I found tumba sounds and other authentic African percussion. Some of them I sampled myself; others were already in the *ddrum* brain. Sometimes I call up ddrum and they'll send sounds to me over the Internet. I just load them right into the brain.

RVH: With all this electronic percussion, you're still using acoustic cymbals.

SW: Yeah—they just feel better to play, and I haven't been happy with electronic cymbal samples I've heard. So I play all Zildjians. I have a mix of heavy *A* crashes and Z splashes because I've been cracking cymbals about once a week. I do play pretty hard. But I also have some beautiful *K* splashes that I'm trying to be careful with.

RVH: Although your booth is made of transparent panels so you can see the show, you also have a TV monitor. What's that for?

SW: The monitor catches anything that I can't see from right here straight through my "windows." I can see just about everything on the floor, but sometimes when stuff is happening way up in the rigging I need them to get close-up on it. A lot of times I'll have them get the far ring for me too, because it's hard to see that far away—especially when an elephant happens to be standing up.

RVH: Your booth is totally enclosed and roofed over. How do you relate to the other musicians in the band?

SW: The whole band has in-ear monitors, and everybody has their own individual mix. As far as what it sounds like out front, that's up to our soundman.

RVH: Do you submix the electronics at the kit, or does he mix everything individually?

SW: He gets a separate channel for each drum, and he mixes it up in the seats. He does quite a bit up there, which I can't really hear. I never really know what things sound like in the house. I only know what I've got in my headset.

RVH: You've got a book full of charts up on a stand. Are you actually reading parts of the show?

SW: No I'm not. But I have this one chart up because, as you can see, it goes from 8/8 to 7/8 to 12/8 to 9/8.... I keep it in front of me just in case. Because if I get off on that tune, it's like a train wreck, [laughs]

RVH: It seems strange to me to have such complicated music, when in certain instances you've got to be able to stop on a dime, or vamp, or extend—in order to accommodate what's happening in the ring. Why have the music so intricate?

SW: Well, a different guy writes the music every year. The most complicated music tends to be for what is called the "sideshow." That involves lots of different acts going on simultaneously, so I'm not following any one bit of business. The action is all set and doesn't change. When the action moves into the three rings as the show progresses, then I've got to start watching everything. That's when they give us the vamp stuff, and the conductor cues us to go to Section A, Section B, or whatever.

RVH: Some people think that circus music is still all marches and waltzes. But the band is playing high-energy pop, rock, and R&B music as well as the more traditional material. And you, particularly, play some double-bass stuff and some fusion fills with blazing single-stroke patterns that are really impressive.

SW: Thanks. But the thing about playing electronic drums is that a lot of the rolls *have* to be single-stroke, because you don't get the bounce off of the pads that you get off of a drum. I'm telling you, after playing these pads I'll go and set up my acoustic kit, and it's almost like butter. So playing the pads every night helps to build my chops up a little bit, which really helps my overall playing a lot. That's especially important, because we average about twelve shows a week. Generally it's two shows per day, but in larger venues like Madison Square Garden, we'll do two on Friday, three on Saturday, three on Sunday, and two on Monday—ten shows in four days. It took me five months just to get the endurance up for the show. When I first started the gig I was just wiped out at the end of each night.

RVH: Although you say you don't actually read the shows during performance, you must be a strong reader just to be able to learn those challenging charts in the first place.

SW: Definitely the toughest part of putting the show together is having to sight-read those charts. And the musical directors expect you to start catching the stuff right away. The show gets put together with only three and a half weeks of rehearsal. We have to learn two and a half hours of new music—*and* start catching all the tricks. But the tricks fall on a different spot in the music every night. So basically I'm improvising every night. The artists do have some awareness of the music and where they are in their routine, but they're not going to time their flips and jumps to which bar of music they are in. I've got to punch it whenever the trick happens. At the same time, I'm concentrating on keeping the band together, *and* watching the conductor for any special cues: holds, extend signals, or anything like that.

RVH: Those cues are necessary because of the live nature of the show.

SW: That's correct. The timing of the music is different every show, because the performances are different. Especially with the animals. Animals are...unpredictable, so sometimes the animal acts will run a little longer or shorter than usual.

RVH: You mentioned that you were playing along with the Gabonese troupe, who already incorporate a lot of live African percussion into their act. That must have been a musical challenge for you.

SW: It's really a great thing to get to play with those guys, because that's *authentic* African drumming. What they play is not written out, and sometimes it changes from night to night. When that happens, I've just got to try to come up with another pattern on the spot. Most of their stuff is in 6/8 and 12/8—that African/Cuban kind of a feel...that clave. It's a ball playing with them.

RVH: Another act on which you're heavily featured is the Cossack horseback riders. There are a few very brief musical passages, but mostly it's just solo drumming. Are you improvising completely, or was there some sort of thematic or rhythmic structure dictated to you by the composer?

SW: There are a certain number of tricks that happen in between each tune that we do in that act, and while those are happening the conductor lets me do just about whatever I want. I'm basically playing in time, but I might take it out a little bit. I make sure I give the band a good two or three bars with the kick drum on the beat so the conductor knows where I'm at, and then he brings the band in at the appropriate time.

RVH: Do the performers themselves have any input as to the music for their act—like whether the style suits them, or whether the timing is right? Do you actually work with the acts at all?

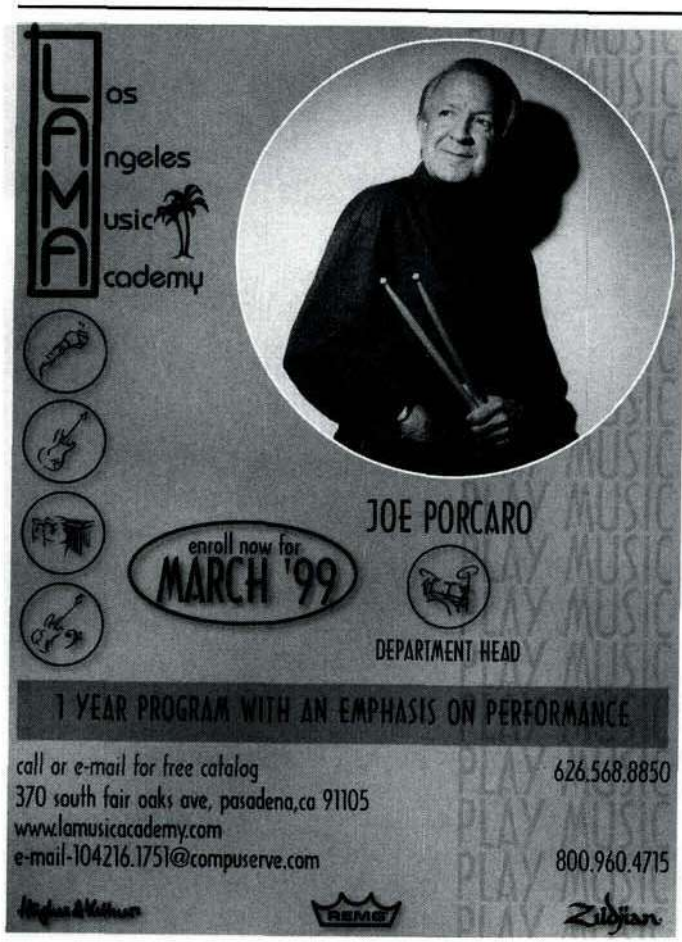
SW: They do give us their input. Additionally, before the composer writes a tune for an act, he'll watch that act perform with the music that they have worked with previously. Usually, he'll write something that's pretty close to what they are used to. The result is that the performers always seem to like the music that we play for them.

On the other hand, the performers really get involved when it comes to tempo. They like their music really upbeat, because it fires them up a little bit. They always like the tempos fast, so they will ask for that.

RVH: During your recent performance at Madison Square Garden, there was an accident during one of the acts, and a performer was injured. From your perspective, what happens when something goes wrong in a circus act?

SW: It depends on how bad the accident really is. Unless it's a situation that puts additional performers—or the audience—at risk, we generally keep going. We'll go to an "emergency tune"—which is like a two-beat Disneyland song—and the clowns will come out and try to take the audience's attention away from the problem until things can get back on track. But freaky things do happen. Everybody is doing really dangerous feats in this show. I'm just glad I'm in my little cage here. I don't really have to worry about it too much.

RVH: How would a drummer go about trying to get a circus gig?



SW: That's a tough question. I mean, I was *never planning* to be a circus drummer. I basically dropped another gig and *became* a circus drummer. And like I said, it took me four or five months before I was catching everything. I think that the only way someone could actually *prepare* to do this gig would be to watch some kind of a TV show while at the drums, and catch tricks to it. Once they thought they had the skills, they could send a resume and a tape to the bandleaders on either of the Ringling Brothers units.

But to be honest, when a drummer gets a circus gig he usually keeps it for a quite a while. George Hooks [profiled in MD's February '96 issue] had the gig with the Red Unit for over fourteen years. I've been with the Blue Unit for four years, and I see myself being here at least four more. I'm having a good time, and all I can do is improve. When you are playing this much, you can't *help* but improve.

RVH: I guess your job is so specialized that you can't just decide to call in a sub from the Podunk musicians union.

SW: No. To be a qualified backup would take a week or two of listening to the tape, and then going in and doing it with the band. And it would probably be a month or two into the gig before someone could really start catching the tricks. So even when I'm sick I have to play. I haven't missed a show in four years.

RVH: Besides the sheer frequency of your performances, another unique aspect of circus drumming is the travel. How long are you out for a given season?

SW: We are out fifty weeks a year, with a two-week break at the end of the year. I don't get to see my parents and my brothers very often, so that's what I'll do on my two weeks off. But during the season, if we are not playing shows, the train's moving.

RVH: The circus has to be the last major show of any kind that travels exclusively by train.

SW: There's an advantage to living on the train, I'll tell you that. I lived in hotels on tour before I got the circus gig. You're always having to pack up every couple of days and get on a bus. On the train you have your room, your TV, your VCR, and your satellite dish. When you're done with a show you don't have to pack up, you don't have to drive—all you do is get on the train, and you're home!

The whole band lives on one train car. On train runs, we'll get together and play all the time. I have a Roland *TD-7*. I'll set that up, and the guys will come down, and we'll just blow. Sometimes the dancing girls will come down, and we'll play some cover tunes and they'll start singing in the hallway. It's just a big party.

RVH: Sounds like fun.

SW: It's great. You look out the window and see parts of the country that you've never seen before, because the tracks go places that you wouldn't see by the road.

RVH: It sounds like a romantic sort of gypsy life—if you're young and free enough to enjoy it.

SW: Well, I met my future wife here. She's in the corps of dancers. So it is kind of a romantic place. Between that romance and the excitement of what I'm doing musically, I can't think of a better place to be.

TRIBES
BOULDER COLORADO
Feel The Love!
FREE BROCHURE!
www.tribesdrums.com
303.402.0122

VATER PERCUSSION USA
GOOD WOOD . . . perfected

www.barnstormerproducts.com
303-782-5211
MAKE YOUR DRUMS LOOK GREAT!
Refinish Your Drums NO GLUE etc.
Solid-Printed-& Custom COLORS
WE'RE BACK
Get It?

FORK'S
DRUM CLOSET
NASHVILLE'S COMPLETE DRUM STORE
Great Discounts • All Major Brands • New and Used
We will beat anyones advertised price!
www.forksdrumcloset.com
Same day shipping
(615) 383-8343
Or Call Operator For Toll-Free Number
2701 12th Avenue South • Nashville, Tennessee 37204

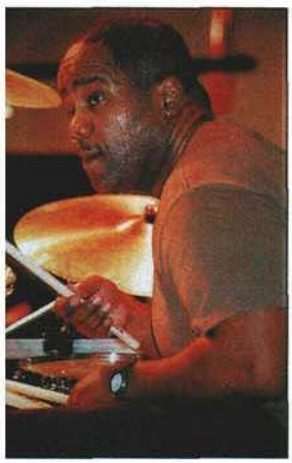
Magstar And You...
...Partners In The Creative Process Of Building Drums.
magstar
Phone/Fax: 508-747-3493
P.O. Box 1172 Plymouth, MA 02362

ATLANTA DRUMS Percussion
Featuring American and European Quality made Drums
Exotic Percussion From Around the World
Highest Integrity, Lowest Prices
"Call Us...We Give A Flam"
(404) 633-4070, Fax: (404) 633-0085
or call operator for toll free number
1776 N.E. Expressway, Atlanta, Georgia 30329
www.atldrums.com

Yonrico Scott

Yonrico Scott's musical background is rooted in the gospel and R&B music he performed as a youngster in his native Detroit. He took this foundation to the University of Kentucky's music program, where he was named drummer of the year in his freshman season. After graduating in 1978 he moved to Atlanta, Georgia. In 1979 he became Artist in Residence at the City of Atlanta Neighborhood Art Center, and began a recording and performing career that has now spanned twenty years.

Yonrico has played with such diverse artists as Sammy Davis Jr., Ray Charles, Stevie Wonder, Aretha Franklin, Peabo Bryson, John Denver, Freddie Hubbard, Gary Burton, The Lexington Philharmonic, and Mose Allison, and such musicals as *The Wiz, 5 Guys Named Moe,* and *Dreamgirls.* He's currently recording and performing with The Derek Trucks band, a guitar-driven, R&B-based fusion/funk quartet that has been touring internationally, including opening for The Allman Brothers, Buddy Guy, Gov't Mule, Joe Satriani, and Eric Johnson. The group's self-titled CD on Landslide Records reveals Yonrico to be a drummer of taste, creativity, expression, and groove. He demonstrates these skills on Pearl drums and Zildjian cymbals.



When not performing with the DTB, Yonrico leads his own Yonrico Scott & Friends, comprised of many of Atlanta's notable local musicians. He also performs with the Atlanta Symphony Orchestra and the Zambiland Orchestra.

Wayne Shovlin

When Wayne Shovlin was five years old his mother bought him a set of drums so she could get her pots and spoons back. The Wilkes-Barre, Pennsylvania drummer has been playing ever since.

Wayne's professional career has been spent in originals bands. From thrash to shock-rock to "fun music," Wayne and his groups have entertained audiences throughout the East. He also did several New York shows as a member of a national act called The Zeros (best known for the *Howard Stern Show* theme song). Currently with Punished ("a cross between Pantera and early Metallica"), Wayne adds "jazzy hi-hat riffs" to intricate double-bass work to create driving yet interesting grooves.

Wayne has also recorded with a variety of artists, earning a reputation as a creative and reliable studio musician capable of adapting to any style of music. This skill is helped by his diverse influences: Terry Bozzio, Dave Lombardo, Dave Weckl, and Bill Bruford.

Not only does Wayne *play* drums—he also *makes* them. Shovlin's Custom Snare

Drums offers maple and brass drums in virtually any configuration that a buyer can imagine. Wayne performs on kits that he has either built or customized, including a four-piece Beatles replica, a custom-painted DW kit, and a monster Tama kit with four bass drums and a cage. Sabian, Zildjian, and Paiste cymbals accompany the kits, along with LP, Rhythm Tech, and Toca percussion.

At thirty-one, Wayne's goal is simply to make a living playing—as a studio drummer or as a live performer. Says Wayne, "It would be wonderful to get up each day and enjoy going to work because it's something that you love so much."

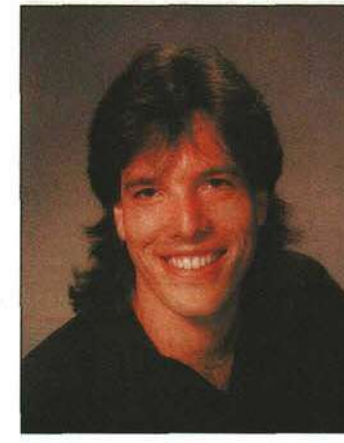
Scott Faranello

"Musical theater is the most rewarding genre of music I've been involved with," says Scott Faranello. The twenty-nine-year-old drummer from Long Island, New York should know: He has four national tours under his belt, including a year on the road with *Grease.*

Scott "grew up with" KISS, Van Halen, Led Zeppelin, and Rush, and was self-taught until he reached college. There he learned to read music, and he was exposed to jazz, classical music, and musical theater. Playing in a college production led to the drum chair at a summer stock theater in New Hampshire—Scott's first "real gig." Other opportunities soon followed, including a season at Busch Gardens (850 performances in seven months!) and time spent on the cruise-ship circuit.

In 1994 Scott joined the national tour of *City OfAngels.* Returning to the New York club scene after the tour, Scott played in folk-rock, hard-rock, and clubdate bands—simultaneously. But he soon was back on the road with *Grease,* playing with rock N roll legends Chubby Checker, Fabian, and Frankie Avalon. He's looking forward to an upcoming tour with *Smokey Joe's Cafe,* and he has his sights set on Broadway. In the meantime, he's also written one book, *The Drummer's Guide To Rhythm & Reading,* and hopes to do more.

Influenced by Jerry



Marotta, Steve Gadd, and Kenny Aronoff, Scott considers himself a solid time-keeper and team player. "I want to complement the band and serve the show, rather than draw attention to myself." He plays Yamaha *Recording Custom* drums, with Zildjian and Sabian cymbals.

If you'd like to appear in *On The Move,* send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

NO MAIL ORDER RETAILER CAN OFFER THE SAME VALUE & SELECTION!

OUR EXPERT SALES STAFF & ACCLAIMED SERVICE TEAM WILL ASSIST YOU IN YOUR SELECTION FROM OUR MULTI-MILLION DOLLAR INVENTORY

- DRUMS & PERCUSSION
- RECORDING
- PRO AUDIO
- LIGHTING
- KEYBOARDS
- ACOUSTIC & DIGITAL PIANOS
- BAND INSTRUMENTS
- GUITARS
- AMPLIFIERS
- BASSES
- ACCESSORIES
- & MUCH MORE!

LOWEST PRICE 50 STATE 60 DAY GUARANTEE

THOROUGHBRED MUSIC RETURN FOR FREE 1 YEAR SUBSCRIPTION

Please send all correspondence to 7726 Cheri Ct., Tampa, Fl., 33634

NAME _____

ADDRESS _____ ST _____

CITY _____ PHONE _____

ZIP _____ SOURCE CODE: TMOD1198

THOROUGHBRED MUSIC

1-813-889-3874

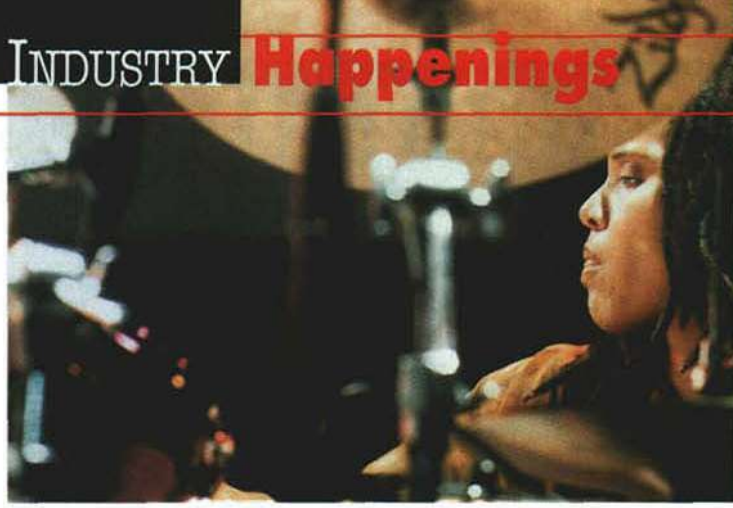
MAIL ALL CORRESPONDENCE TO:
7726 Cheri Court, Tampa, Fl. 33634
VISIT ONE OF OUR STORES IN
TAMPA, FL., CLEARWATER, FL., ORLANDO, FL., SARASOTA, FL.

NOW OPEN IN NASHVILLE, TENNESSEE!

apply for your Thoroughbred Music Credit Card today!

VISA MasterCard DISCOVER NOVUS

visit our website at *http://www.thoroughbredmusic.com*



Terri Lyne Carrington (left) performed in honor of Roy Haynes.
Steve Gadd performed in honor of Louie Bellson.

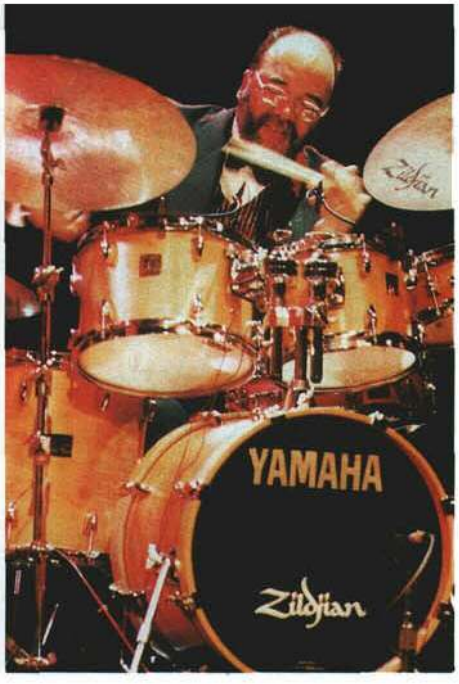
Zildjian's American Drummers Achievement Awards

Now *this* was a truly unique and special event in drumming history. Way beyond your standard industry "hang" in intent and execution, Zildjian's Drummers Achievement Awards will be remembered fondly for years not just because they served to honor the venerable cymbal maker—or even the historic contributions of honorees Elvin Jones, Louie Bellson, Max Roach, and Roy Haynes. What was *really* being saluted on this evening was the passing on of knowledge. That theme was emphatically repeated by speakers throughout the evening, and was hammered home by killer live performances from Steve Gadd, Peter Erskine, Marvin "Smitty" Smith, and Terri Lyne Carrington in tribute to their elder jazz statesmen.

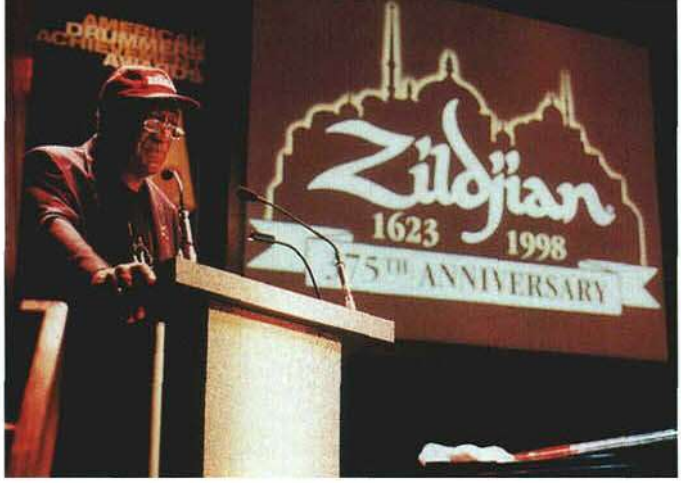
It was fitting that the evening's ceremonies were held at the Performance Center of the Berklee College of Music—"the preeminent music school for jazz and contemporary music," according to company vice president Craigie Zildjian. Initiated by the Zildjian corporation's 375th anniversary celebrations, the Awards were highlighted by wonderful videotaped segments on each of the honorees (narrated by *60 Minutes'* Ed Bradley—how's *that* for class?!), as well as by Bill Cosby's hilarious and heartfelt reminiscences of growing up a jazz fanatic and would-be player.

What can you say about The Coz? The ultimate emcee, he had the crowd roaring with laughter at his stories of growing up in Philadelphia and being continually awestruck by the records and live appearances of jazz giants like Miles Davis and John Coltrane—and their amazing drummers. Heck, sometimes the evening seemed more like a comedy show than any kind of "ceremony." No, this was all about real people telling it like it is, sharing in the brotherhood of drums and music, and doing what can be done to pass on the knowledge.

To that end, Zildjian donated $80,000 for scholarships to Berklee, $20,000 each in the names of Mssrs. Bellson, Roach, Jones, and Haynes. All of the companies and individuals who were part of the festivities—many of whom laid out big bucks



Peter Erskine (left) performed in honor of Elvin Jones.
Marvin "Smitty" Smith performed in honor of Max Roach.



Legendary comedian (and jazz fan) Bill Cosby emceed the awards ceremony.

Company chairman Armand Zildjian (far left) and vice president Craigie Zildjian (third from left) recognized the honorees: Elvin Jones (between Armand and Craigie), Max Roach, Roy Haynes, and Louie Bellson.

for "golden circle seats," thereby helping sponsor the scholarships—should give themselves a round of applause. (At a pre-show press conference, it was announced that Allman Brothers drummer Jaimoe sent a telegram promising a donation of $1,000 for each the four honorees' scholarships. Nice.) But perhaps most deserving of praise are the four honorees themselves, who pushed the art of drumming to its limits, leaving a legacy of class, dedication, and humanity we can all hold up as examples of the best the family of drummers has to offer.

Adam Budofsky

The honorees got together at the end of the show to do a little performing of their own.

Upcoming Clinics

Joe Bonadio
07/11/99 — Eastern Illinois University, Charleston, IL, (217)581-3817

Terry Bozzio
12/16 —Jent's House of Music, Lubbock, TX, (806) 795-5579

Dom Famularo
12/18-20 — Percussion Creativ Teacherage, Hamburg, Germany 49-6420-6112

Steve Houghton
01/31/99 —Illinois State University, Normal, IL, (309) 438-8022
05/01/99 — University of Central Arkansas, Conway, AR, (501)450-5263
07/11/99 — Eastern Illinois University, Charleston, IL, (217)581-3817

Paul Wertico
02/13/99 —Tulsa, Oklahoma Union High School, contact Jair Klarfeld, (918)461-4228.

The above listing includes the most current information available at press time; details subject to change. For a more comprehensive listing, see the *News* section of *Modern Drummer Online,* www.moderndrum-mer.com.

Endorser News

New Vic Firth drumstick endorsers include **Abe Laboriel Jr.** (k.d. lang), **Kevin Coleman** (Smash Mouth), **Chris Phillips** (Squirrel Nut Zippers), **Prescott Ellison** (Brian McKnight), **Tony Cintron** (Ricky Martin), **Oscar Seaton** (Boz Skaggs), **Roy Mayorga** (Soulfly), **Petur Smith** (Naked). **Scott Abels** (Hepcat), and **Dan Rieser** (Marcy Playground).

Ken Tondre (Sonic Joy Ride), **Barry "Frosty" Smith** (Soul Hat). **Chris Layton** (Storyville), **Donald Lindley** (Joe Ely), **Mike Hale** (Daveed Garza). **Ernie Durwawa** (Los Jazz Vatos), **Ben Smith** (Heart), **David Sanger** (Asleep At The Wheel), and **Aaron Serfaty** (independent) are Fibes drumset artists.

Currently playing with Trueline drumsticks are **Gary Hess, Chuck Flores. Andy Megna, Charlie Waymire, and Ray Luzier** (all PIT instructors), **Simon Wright** (Dio), **Robert Dupree** (independent), **Mike Florio** (Khani Cole), **Dennis Holt** (independent), and **Billy Ward** (Richard Marx).

Al Webster (Colin James). **Levon Helm** (The Band). **Emanuel White** (Luther Vandross), **Dio Saucedo** (George Benson), and **Jeff McManus** (Piston) are using K&K Sound Systems products.

Barrett Deems

by Rick Van Horn

In the February 1987 issue *of Modern Drummer,* Barrett Deems was quoted as saying, "The older we get, the better we play. My chops are better now than they were thirty years ago. If I live to be ninety, I'm determined to be playing." Barren's determination only fell five years short. He died on September 15, 1998 in Chicago, at the age of eighty-five.

A versatile player firmly rooted in the traditional Chicago style of drumming, Barrett possessed a fluid, organic feel combined with enviable rudimental technique in the tradition of Chick Webb, Gene Krupa, and Buddy Rich. He was first billed as "the world's fastest drummer" when he was appearing at Chicago's Randolph Square in 1947. He maintained that billing for the rest of his life, proudly proclaiming it on marquees and playbills around the world.

Barrett began his career in 1937 with jazz violinist Joe Venuti, with whom he performed until 1945. But he achieved national acclaim through his performances with Louis Armstrong's All Stars between 1953 and 1961. Excellent examples of Barrett's work with Armstrong can be found in the Columbia Masters Collection *Louis Armstrong: Chicago Concert.* (The group is also featured in the 1956 Bing Crosby/Grace Kelly/Frank Sinatra musical film, *High Society.)* Commenting on Barrett's seemingly endless enthusiasm and energy, Armstrong once said, "Barrett Deems makes coffee nervous."

Barrett also recorded and toured with Jack Teagarden and Mugsy Spanier, worked the Chicago area with Bill Reinhardt between 1966 and 1970, and performed with Jimmy Dorsey, Buck Clayton, Roy Eldridge, Benny Carter, and Joe Kelly's Gaslight Band. He also recorded with Art Hodes, and made periodic appearances with The World's Greatest Jazz Band. In the mid-'80s Barrett put together a "tribute band" honoring Gene Krupa. A pallbearer at Krupa's funeral, Barrett made arrangements with the estate to use some of Gene's original manuscripts, including a special arrangement of the classic "Sing Sing Sing." "The band sounded good," said Barrett in 1986. "But you have to be a really big name to get any money. I've been a sideman all my life, and I couldn't ask those guys to go out on the road for what they were offering us."

courtesy of Herb Brochstein

Barrett (left) in the 1950s, with pals Gene Krupa and Buddy Rich

courtesy of Herb Brochstein

Although the self-proclaimed perennial sideman actually disliked traveling, he spent years on the road—including regular appearances at many of the world's major all-star jazz festivals. He played Europe with Benny Goodman in 1976, and continued to tour internationally with other artists and with his own bands for many years. The February 1998 issue of *Modern Drummer* features a review of *Deemus,* a sextet album recorded over twenty years ago but re-released on Delmark records late in 1997. Reviewer Ted Bonar lauded Barrett as "a master of the drums and a man who can swing so sweetly you can hear the band smiling throughout the songs."

Even as his age advanced and his health declined, Barrett maintained a hectic performance schedule. While in his eighties he played several nights a week in Chicago clubs, and still toured periodically. His last recording session was held in March of last year. According to Howard Reich, arts critic of the *Chicago Tribune,* "Deems set vigorous tempos and unleashed hard-driving and complex solos, often tossing a drumstick in the air between downbeats, catching it in the nick of time."

Pat Metheny group drummer (and Chicago native) Paul Wertico counted Barrett as a mentor. Upon learning of Barrett's passing, Paul said, "You just never thought that he would ever die. He was like the Buckingham Fountain: a fixture in Chicago." About Barrett's drumming, Paul added, "His playing had irony and humor. It was a direct extension of who he was."

Ben Strauss

The drum industry lost a historic figure with the passing of Ben Strauss this past August. Ben died at his home in Scottsdale, Arizona, at the age of eighty-seven.

Although he was a musician, it was not in that capacity that Ben made his greatest contribution to drumming. Ben was the marketing manager for Rogers Drums from the early 1950s through the 1970s, during which time he helped to make Rogers the most expensive and sought-after of all brands in America. In tandem with designer Joe Thompson, Ben gave the drumming world such legendary products as the *Dyna-Sonic* snare drum and *Swiv-O-Matic* hardware. Joe designed them, but Ben came up with those unforgettable names—and then promoted the heck out of them. (Ben's impact on Rogers, and correspondingly on Rogers' competition, can be estimated by something William F. Ludwig II said to him after both had retired from active drum manufacturing. Reportedly, Mr. Ludwig told Ben that "Rogers scared the s**t out of Ludwig until CBS took over and ruined the company."

In later years Ben proved an invaluable source of information about drum history—concerning Rogers and other companies as well—to MD's own resident drum historian, Harry Cangany. Ben is prominently featured in the chapter on Rogers drums in Harry's book *The Great American Drums,* and it was Harry who informed us of Ben's unfortunate passing.

"I never met a finer man than Ben Strauss," says Harry. "Although we spent very little time actually together, in those few hours in his home and in countless phone conversations, I was in the presence of a master. Ben was a master storyteller, a master salesman, and a master teacher. He never complained when I called and asked questions. He seemed genuinely thrilled that the drumming world beat a path to his door. I am blessed in having known Ben Strauss, and thankful that he let me into his life. I will miss him for a long, long time."

Rick Van Horn

Don Francisco

Don Francisco passed away September 15, 1998, in Pensacola, Florida, as the result of a sudden illness. He was fifty-four.

Don was a sweet, wonderful man and a well-known and highly respected musician. In his younger days (during the 1960s), Don worked locally in the New York area with groups including The Phaetons, The Bluenotes, and Albert Creature. He then moved to LA, where his session skills as a drummer and singer were in great demand. He performed on cuts from Linda Rondstadt's *Simple Dreams,* Kim Games' *Mistaken Identity,* and Bob Welch's *The Other One.* Don also toured with Rondstadt, Welch, Dan Fogelberg, and former Eagle Randy Meisner. Don played behind both Rondstadt and Welch in performances on the *Midnight Special in the* 1970s.

Don relocated to Pensacola several years ago, where he remained musically active. Everyone in the music community here loved Don Francisco deeply, and we all are experiencing a tragic loss.

Vie Jones

Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in **bold type** and add $.50 for each **bold** word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Gretsch Drums, parts, logo heads, badges, etc., www.sound.net/~expwes/. Tel: (816) 361-1195.

Kenner Custom Drums, snares, full sets, all sizes. **Custom 5B Sticks**. Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

Hit Drum, "Drum Covering Specialist," custom drum re-covering, custom graphics/logos on shells and heads. Drum repairs and bearing edges. Tel: (630) 585-0069.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (901) 423-3786, 47 Ingram St., Jackson, TN 38301.

Cymbal discounter. Low, low prices on Sabian AA/AAXs and Zildjian As. **Free delivery. Free brochure**. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306.

Eames handcrafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Free vintage photo catalog! Ludwig, Slingerland and More! Money-back guarantee. Visa/MC. **Vintage Drum Center,** 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. **Call (515) 693-3611 or call toll free operator for 800 number.** Fax: (515) 693-3101. **Internet: www.vintagedrum.com. We buy-sell-trade.**

Our name is Drums, Etc. Our 1998 mail order catalog has pictures and prices for hundreds of exciting drumsets, cymbals, accessories, books, and videos not found in other catalogs. **Free catalog, call (717) 394-3786.** E-mail: drumsetc@redrose.net. Visit our Web site, www.drumsetc.com.

Wright Hand Drum Co. Clay percussion instruments. Doumbeks, guntas, ubangs, chatams, bongos, shakers, instruction videos. **Made By Hand—Played By Hand.** www.wrighthanddrums.com. Free catalog: (800) 990-HAND.

Slug products, classifieds. Percussive links at: www.slugdrums.com.

Remo MasterEdge shells in stock. Custom sizes made to order. Call or fax. **Lee Custom Drum Supply**, PO Box 206, Tuolumne, CA 95379, (209) 588-0251.

Free! Electronic drum catalog. The best electronic drums on the planet including Nimrods, Dingbats, triggers, cymbals, Pintech's popular ConcertCast kits, and accessories. Call for nearest dealer. (864) 277-1164, www.edrums.com.

Seller to the stars! Blair N Drums, since 1987. We feature: Vintage Gretsch, Ludwig, Rogers, etc. Also, K Zildjian and Paiste. Layaways available. 3148 Plainfield N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Rockin' Rita's Recycled Drums and Percussion! We carry a **huge selection** of used drums, cymbals, stands, and accessories, at **great prices,** by mail, for anyone who loves drums! Phone us at (619) 596-4627, or fax (619) 596-0211. For our newest list, write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

Sick of high maple drum prices? Custom sizes and colors, low, low prices. **You will be impressed**. Free brochure. Obelisk Drums, #5 4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169.

3RD Planet Music—huge discounts! On Sonor, Pork Pie Percussion, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Slingerland & Simmons. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex & Discover. Visit us on the Web at: www.3rdplanetmusic.com.

Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professionals' choice. 7241 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax: (818) 992-1358. Internet: www.westworld.com/~porkpie/drums. html. E-mail: porkpie@westworld.com.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or e-mail us: rupp@rupps-drums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, $10.

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051. See us at www.starvingmusician.com. E-mail us at mail@starvingmusician.com.

Tama Starclassic Maple, 12", 13" toms, 16" floor tom, 16x22 bass, 6x14 snare, hardware, coral reef blue. List $4,399, sale $1,979. **DW set,** 6-piece: 7x8, 7x10, 8x12, 10x14 floor tom, 5x14 snare, 16x20 bass, mounting hardware, white marine pearl. Like new, sale $2,370. **Tama Artstar II,** 8-piece: (2) 24" basses, 10", 12", 13", 14" toms, 16x18 floor toms, drums only, mint condition, black, $1,850. Waddell's Drum Center, (800) 933-DRUM, or visit our Web site at waddellsdrums.com.

Cymbal sale. Save on all cymbals. Call for **free catalog,** (724) 845-DRUM, (800) 933-DRUM. Waddell's Drum Center, or visit our Web site at waddellsdrums.com.

New Buddy Rich book titled **Mister, I Am The Band,** by Doug Meriwether. Most complete book ever written on Buddy Rich, 400 pages, lots of pictures, 8 1/2x11, Hardcover, $49.95, now in stock. John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040. Visa, MasterCard, and Discover accepted. Call (800) 877-5407.

Www.**zickos**drums.com. Clear drumsets, snares, and shells. PO Box 14321, Kansas City, MO 64152. Tel: (816) 505-3323.

Baby-Kick! Easily converts any size tom into a punchy bass drum. Simple compact setup includes fully adjustable hoop-mounted spurs. Complete riser kit $85. **Dealers welcome.** Drum Supply House, tel: **(901) 423-3786.** Net: www.angelfire.com/biz/babykick.

The word is out! The hottest **T-Shirt** designs for drummers are from J Mikey B Graphics. For info write to: **J Mikey B Graphics,** 842 Stone Rd., Windsor, CT 06095. Or visit our very cool Web site at: www.drumming-t-shirt.com.

Get out of the woods. Change the way music is created. The year 2000 is coming. **Fire sticks**, laser light sticks. Titanium sticks, aircraft aluminum T6 sticks. Patent pending. Lebeda Engineering, 614 1st Street S.W., Cedar Rapids, IA 52404. Tel: (319) 366-1950.

Make $$$ with music. Simple. Fun. CDs from $3. Over 150,000 discount titles. (888) 236-2510, ext 1, www.mdnweb.com/gbit/.

Rogers•Rogers—Drums, parts, accessories. Memriloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

Remo eight-piece, top of the line, gold chrome, 22" double bass, 10", 12", 13" rack power toms, 15" and 16" floor toms. All quick-release hardware. 6 1/2 x 14 copper free-floating snare. Pedals, hi-hat, snare stand, and extras. Four booms, two straight stands. Beautiful condition! $1,900 obo. Photos available. Tel: (407) 898-7900.

MD Back Issues, early '80s to present, over 110 issues plus extras. Most in fine condition, $400. Ray Heath, POB 1919, New London, NH 03257. Tel: (603) 938-2068 nights.

New! Global DrumWorks introduces a new line of **solid one-ply snare shells, and drums** in a variety of domestic and exotic hardwoods. Also, snares and full kits custom-built to order. **Special introductory prices.** Retail/wholesale. For brochure, contact: Global DrumWorks, 801 Gibbon Glade Rd., Farmington, PA 15437. Tel: (724) 329-0158.

MRP Drums—Custom-Built Drumkits. Various custom options available. Featuring ply-matching drumkits, low-mass construction. Tube-lug snares. Candy-stain finishes. The ultimate in sound and design customization. Created by the artist, built by MRP. Tel: (516) 568-2820, phone or fax. E-mail: MRPDrums@aol.com.

Japanese Taiko Drums. Drums, videos, music, and more! Free brochure: Rolling Thunder, PO Box 2209, Santa Clara, CA 95055, www.taiko.com.

Cool drummer t-shirts! Unique designs and **colors. Free catalog** and **coupon.** Randy Rush, C.D. Mod., Box 546, Glasgow, KY 42142.

Study Materials

Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

Almost everything: Percussion music/compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest US selection. Visa/MasterCard. Web site: members.aol.com/drmspecial, e-mail: Drmspecial@aol.com.

Free! 1999 Drum Charts Catalog & Sample! Absolute best ever. Over 700 songs. Rock, jazz, fusion, more! Rush, Pearl Jam, Foo Fighters, Metallica, Green Day, 311, Beatles, Zeppelin, 270 others. DCI, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS, vindci@aol.com.

1! 2! 3! huh, 4? It's about time! **Drummers Click Track System.** After all, if you're not holding it together, who is? Your guitarist? God help us. Available on 3 CDs. Free info. (800) 696-7904 recorded message. Dee Equals Music Lesson Systems, PO Box 1539, Bridgeport, MI 48722. www.deeequals.com.

Music In Motion Films. Anga Mania! Cuban master conguero Miguel "Anga" Diaz (Irakere, Roy Hargrove, Steve Coleman) now on video. Plus Gary Husband video with guests Holdsworth, King, Bruce, and Moore. $39.95 each plus $4 S&H. Send check or money order to: Music In Motion Films, 340 W. Cedar St., Zionsville, IN 46077. Also available in PAL format. Www.mimfilms.com.

Can you keep it up? Build speed and control. **Drummers Rundown System.** Free info. (800) 696-7904 recorded message. Dee Equals Music Lesson Systems, PO Box 1539, Bridgeport, MI 48722. www.deeequals.com.

Classic Rock Drum Charts. Choice selection of great rock classics, from the '50s to the '90s. For **free chart** and catalog, write: James Morton, PO Box 663, Lakeside, CA 92040.

20 Popular Rudiments, cassette package. Send $15 to: SLW, 70137 Ave., Tranquila, RPV, CA 90275.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, PO Box 1731, Rockford, IL 61110. Hotline or fax: (815) 229-3131.

Creative Drummer Magazine. Love to practice and study? We feature intelligent, in-depth drumset lessons for all ability levels. Hip! **Free** brochure. Eighth issue now available, $6.95. **Subscription,** any four issues, $27.95. Spiral bound, 55-60 pages. Box 803, Patchogue, New York 11772. (800) 484-4906 (7748). **Writers welcome!**

Drummer brothers and sisters! Play seemingly beyond own abilities. Increase stamina, right brain function, muscle memory, ambidexterity. Notice improvement at all skill levels. **Herbal Power Drops.** For free sample call: (888) 333-3603.

Drum Control with 12 Solos. Video performance of 12 hot solos designed around different grooves and themes. This entertaining 55-min. film is jam-packed with techniques and patterns that will motivate and inspire drummers of all levels with its creative approach. Send $14.95, check or MO to: Dennis Venuti, 1212 Mollbore Terrace, Philadelphia, PA 19148.

Beginning drummers. **Imagination Drumset Method.** Learn to read in a short period of time and apply those reading abilities to play styles, construct fills and read charts. $10.95 plus $2.95 shipping. For a free brochure write to: Creative Projects, 1281 Ulupii St., Kailua, HI 96734. Tel: (808) 262-2022. Fax: (808) 262-3294. Web site: cp.digiweb.com, e-mail: creaproj@aloha.com.

Drum Teachers call (800) 828-7676 or e-mail: kentdrum@bluemoon.net. **Kent Drum Company,** free listing of drum instruction books, videos, CDs, and drum accessories at studio net prices.

Instruction

London, England: Study drums with Joel Rothman. Tel: 0171-431-0873.

In **LA: Rick Steel**—author, clinician, host/producer of **DrumSt6.** Accepting students. Tel: (310) 392-7499.

Having trouble finding a drum teacher? Try drum lessons through home correspondences. For more information, please call (716) 392-3128. Joe B. Productions.

Boston, Brockton, Providence, RI: Horrigan Drum School, all levels. Tel: (508) 588-3786.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets, **John Bock Percussion Studio.** (914) 592-9593.

Baltimore: Grant Menefee's studio of drumming. B.M. Berklee College of Music. Towson State University instructor. All styles and levels. Tel: (410) 747-STIX.

NYC Drummers: Study with **John Sarracco,** one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way.** Manhattan and Staten Island studio locations. (718) 351-4031.

Drummers—Study with Jim Payne in NYC or Westchester. Author of three widely acclaimed instruction books, including "Give The Drummers Some." Tel: (914) 232-8075, or www.funkydrummer.com.

Chicago Area: Study drums with Kevin Connelley. Well-known local pro. Innovative approach. From bebop to hip-hop. All levels. Call for brochure. **Kevin Connelley Drum Studio.** Tel: (847) 679-7070.

NYC **Drumset and Brazilian percussion.** Pandeiro, timba, berimbau, etc. I played professionally in Brazil for five years with **"the real thing,"** samba schools, pagode, and forro. Mario Monaco, tel: (718) 274-9809.

Drum Shell Building Video. From scratch. No painting. Basic tools. One video the drum companies won't want you to see! Send $39.95 plus $5 S/H ($10 international) to: Fever Drum, PO Box 5344, South Hills Plaza Station, West Covina, CA 91791-9991. Write for brochure.

Improve rapidly and get results. Author, drum coach **Margasa.** Offering innovative lessons in Las Vegas, LA, and Boston. First consultation **free.** Tel: (800) 233-3809.

Steve Chaggaris. Boston area. All levels. Tel: (617) 984-2666.

UK, Nottingham: Study drums at the Midlands' leading performing arts school—**The Paul Hose Drum Centre** and **The Groove Monster Percussion College.** Call now for your free prospectus. Tel: Tuition services at (0115) 904-1595. E-mail: ppts@btinternet.com.

Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. **Vintage Drum Center,** 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. **Call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com.** We buy-sell-trade.

We have an ear for sound. Blair N Drums, since 1987. We feature: Vintage Gretsch and K Zildjian. Also, Ludwig, Rogers, Paiste, etc. 3148 Plainfield, N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Bobby Chiasson's **Jollity Drum Farm** vintage mail-order list includes **Rogers Swiv-O-Matic.** Coach Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat. (415) 458-1688, fax 1689.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see. www.drumatix.com.

Vintage drum stuff, calfskin heads, books, shirts, videos, and more. Call or write for complete listing: Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757, www.rebeats.com.

Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center,** call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Paiste, etc. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Miscellaneous

Shield Style Logos: Custom-made with your initials. Drum Co. Logos: Gretsch, Rogers, Ludwig, Camco. Free catalog: (513) 271-3545. **www.vintagelogos.com.**

Modern Drummer Classified Advertisers

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sep 30
DEC	Aug 15	Oct 30

Wanted

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians, and more—singles, sets, collections! **Tel: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101.**

Any Gretsch, Ludwig, Leedy, Rogers, etc. Also, K Zildjian (Istanbul) and Paiste. Cash or trade. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

5x14 Clear Maple DW 25th Anniversary snare drum. Will pay top dollar. Tel: (516) 471-3182.

Vibraphone wanted. Used, in good shape. Tel: (614) 291-4067.

Miscellaneous

Professional Musicians Referral—Musicians/bands: connect with the **right** group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

America's Discount Electronix Xpress online catalog featuring the lowest prices on the planet for your favorite name-brand consumer electronics: www.go-amdex.com. (888) GO-AMDEX.

J&J Custom Drums. Specializing in drum re-covering, professional refinishings, repairs and J&J Custom Drums. Call us toll free: (877) 414-DRUM (3786), or visit us on the Web at: www.jjdrums.com.

Register every month for giveaways and get free drum lesson, rudiments, Secrets To Getting Endorsements, www.americandrumschool.com.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447, www.musicianreferral.com/mnr/.

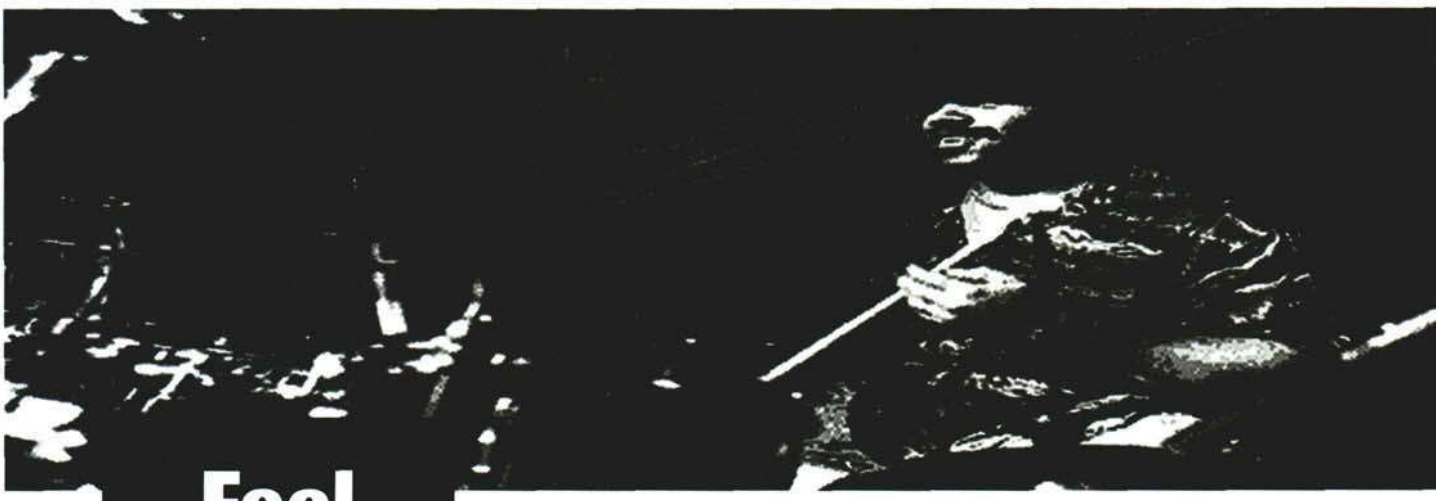
Soundproofing Techniques! Stops complaints by **dramatically** reducing sound levels leaving your rehearsal room. Only $5.95. **Sound Advice**, 1711 Stockton Hill Rd., Suite #138, Kingman, AZ 86401.

Peripherie. Check out English art rock band somewhere between Zappa and King Crimson. Web: members.xoom.com/pereriph, or e-mail: peripherie@hotmail.com. Tape available, and CD soon.

Get amped—naturally! Boost energy, alertness, stamina, and performance. Lose unwanted fat. All natural, doctor-recommended, drummer-tested supplements. You won't believe the difference. 100% money-back guarantee. Visa/MC. Tel: (818) 762-1056.

Investor seeks active role in a music/percussion-related business, preferably located in Chicagoland. Write to: Percussion, 495 Prairie Knoll Dr., Naperville, IL 60565.

Want to put your band or yourself on the road, but don't have the connections? Send for your list of nationwide booking agencies. Mail $9.95 to: Sparks International, PO Box 614, St. Clair, MO 63077.



Feel What's Real.

Some people think drinking and doing drugs gets them deeper into the groove and closer to their music. But how can you be in touch with your instrument when you're out of touch with reality? Experienced players like Dennis Chambers know that combining drugs and alcohol with drumming is a recipe for destruction. That's why, as the groove-master himself puts it, "To really put it in the pocket the only habit you should have is a drum addiction. So play it straight and feel what's real."

DRUMMING
It's A Life/Time Commitment.

NEXT Month

DAVID SILVERIA
KoRn POWER!

Alex Solca

CINDY BLACKMAN
WITH LENNY KRAVITZ

BLACK SABBATH'S
BILL WARD

NASHVILLE SESSION ACE
LONNIE WILSON

WORLD PERCUSSION WITH
ALESSANDRA BELLONI

ADVERTISER INDEX

ADVERTISER	PAGE NUMBER
2112 Percussion	88
AHEAD Drumsticks/Big Bang Dist.	64
Aquarian	89
Arbiter Drums	75
Audix	99
Armadillo Enterprises/ddrum	91
Atlanta Drums & Percussion	165
Atlanta Pro Percussion	70
Ayotte Drums	35,102
B.A.D.	126
BMG	96/97
Beato	72
Barnstormer Products	165
Bosphorus Cymbals	86
Boom Theory/Spacemuffins	67
Cannon Percussion	83,85,87
Clear-Sonic Mfg.	88
Collarlock/DW	122
Columbia House	24/25
Discount Distributors	88
Columbus Pro Percussion	74
Dixon	101
The Drum Center of Lexington	88
The Drum Pad	133
Drum Tech	108
Drum Workshop	24,32/33,61
Drum World	124
Drummers Wanted!	147
Drums In The Wind	137
Drums On Sale	133
Duallist	50
Evans Products	109,110,111.112
Vic Firth, Inc.	27,97
Fork's Drum Closet	165
Gibraltar	105
Gretsch	104
Grover Pro Percussion	119
HQ Percussion Products	118,133
Humes & Berg	12
Interstate Musician Supply	156
Istanbul Cymbals	68
J&J Custom Drums	88
Joe Morello	133
JohnnyraBB Drumsticks	71
KAT (Alternate Mode)	133
Ken Stanton Music	133
KIT Tools	30
L.T. Lug Lock, Inc.	127
Latin Percussion	103
Los Angeles Music Academy (LAMA)	164
Long Island Drum Center	135
Ludwig	Inside Front Cover
Magstar	165
Mainline	1
Mapex	29
MD Back Issues	125
MD Classic Casuals	119.139
MD Drum Instructors Only	157
MD Festival Videos	113
MD Library	82,123
MD Subscriptions	144/145
Meinl Cymbals/Percussion	11,13,28,98
Midwest Percussion	146
Mighty Mite	147
Music Tech	88
Musician's Friend	121
Musicians Institute	135
Pearl Corporation	14/15,Inside Back Cover
Peace Musical Co.	47
Precision Drum Co.	147
Premier	9,107
Pro*Mark	51,60,100
Regal Tip	37
Remo	4/5,7
Rhythm Tech	10
Roc-N-Soc	74
Sabian	31
Savior Inc.	62
Shure	26
SIB Systems	50
Sonor	69
Sunlite Industrial Corp.	65
Super Gloss/Sam Barnard	88
Tama	52/53
Taos Drums	147
Thoroughbred Music	167
TheMusicStore.com	122
Toca	19
Tosco Cymbals	73
Tribes Drums	165
Turkish Cymbals	63
UFIP	25
Vater Percussion	84,165
Waddell's Drum Center	147
West L.A. Music	97
XLSpecialty	70
Yamaha	76/77
Zildjian	17,Outside Back Cover

San Rafael, California's Jeff Rosen always wanted a small jazz kit that had exceptional tone, yet was easy to move around for gigs. After searching unsuccessfully for a vintage kit, he began to think, "Why don't I just split my 7-piece Yamaha *Recording Custom* kit in half?"

So that's what Jeff did. The kit's 13x15 bass drum, 8x8 rack tom, and 10x12 "floor" tom (and the Sabian *AA El Sabor* crash/ride cymbal) are all mounted on a single boom stand. The bass drum pedal is clamped to a remote hi-hat pedal, which is itself fitted with a cowbell holder attached to the front of the bass drum hoop for stability.

The three most distinctive features of the kit, according to Jeff, are: "the great sound, the portability, and imaginative use of multi-clamps." The Monet painting on the bass drum head and a 6x12 purple Pork Pie snare drum are the "icing on the cake."

PHOTO REQUIREMENTS

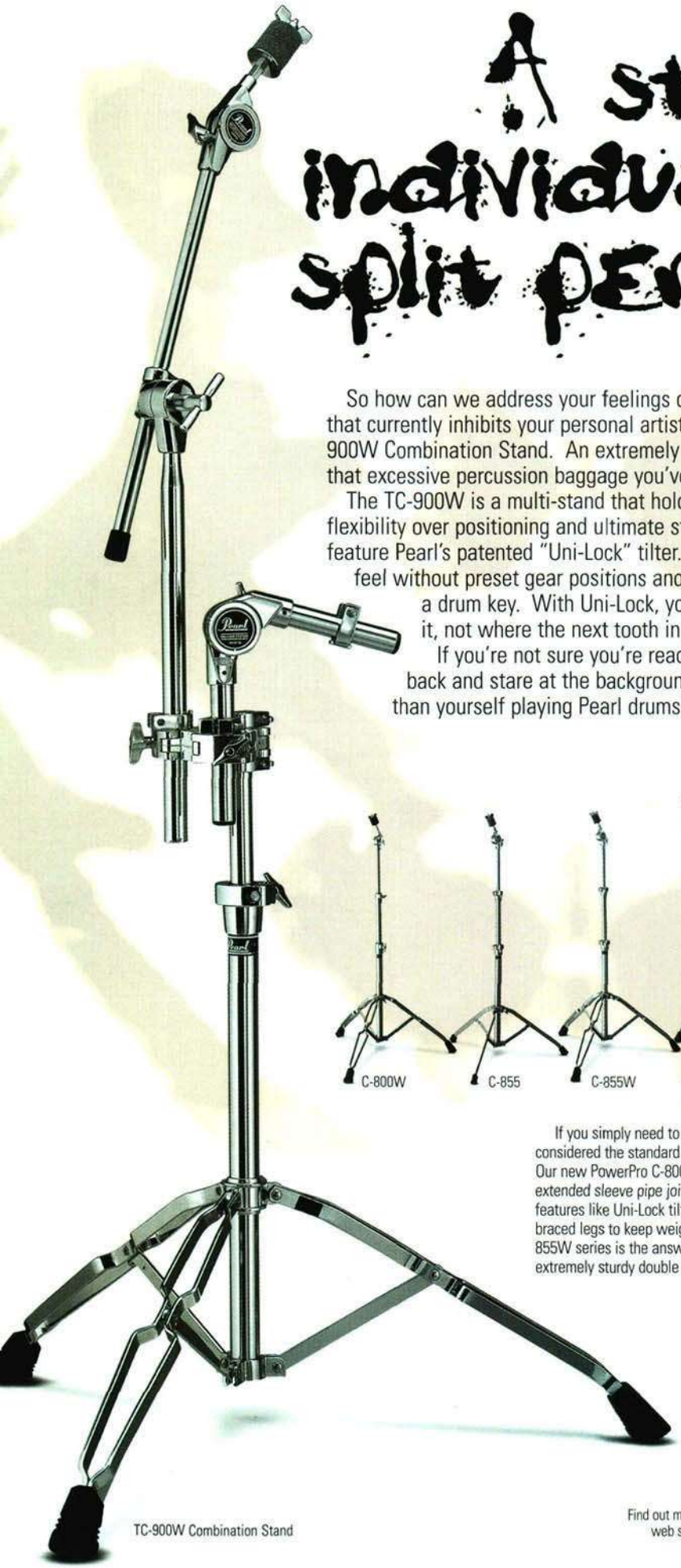
1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, CedarGrove, NJ07009-1288. Photos cannot be returned.

A stable individual with a split personality.

So how can we address your feelings of inadequacy over that mass of cheap hardware that currently inhibits your personal artistic growth...easy. Introducing the new Pearl TC-900W Combination Stand. An extremely stable alternative treatment to help you shed that excessive percussion baggage you've been carrying around.

The TC-900W is a multi-stand that holds both a tom and cymbal, offering great flexibility over positioning and ultimate stability. Both the cymbal holder and tom holder feature Pearl's patented "Uni-Lock" tilter. Uni-Lock features a super smooth continuous feel without preset gear positions and is securely locked into position with one turn of a drum key. With Uni-Lock, your cymbal or tom is positioned where you need it, not where the next tooth in the gear system places it.

If you're not sure you're ready for our new TC-900W multi-stand, simply lie back and stare at the background image of this ad. If you see anything other than yourself playing Pearl drums...take two TC-900W's and call us in the morning.



TC-900W Combination Stand

C-800W C-855 C-855W B-800W B-855 B-855W B-855WL

If you simply need to add more cymbals, Pearl Cymbal and Boom Stands have long been considered the standard within the industry for strength, durability, performance and price. Our new PowerPro C-800W and B-800W offer sturdy double braced legs and our new extended sleeve pipe joint at an unbelievable price. Our 855 stands provide top of the line features like Uni-Lock tilters and our Secure-Lock clamp type pipe joints, but offer single braced legs to keep weight to a minimum. For the ultimate cymbal and boom stand, our 855W series is the answer. They provide all the hi-end features of our 855 stands and have extremely sturdy double braced legs for maximum stability.

Pearl®

www.pearldrum.com

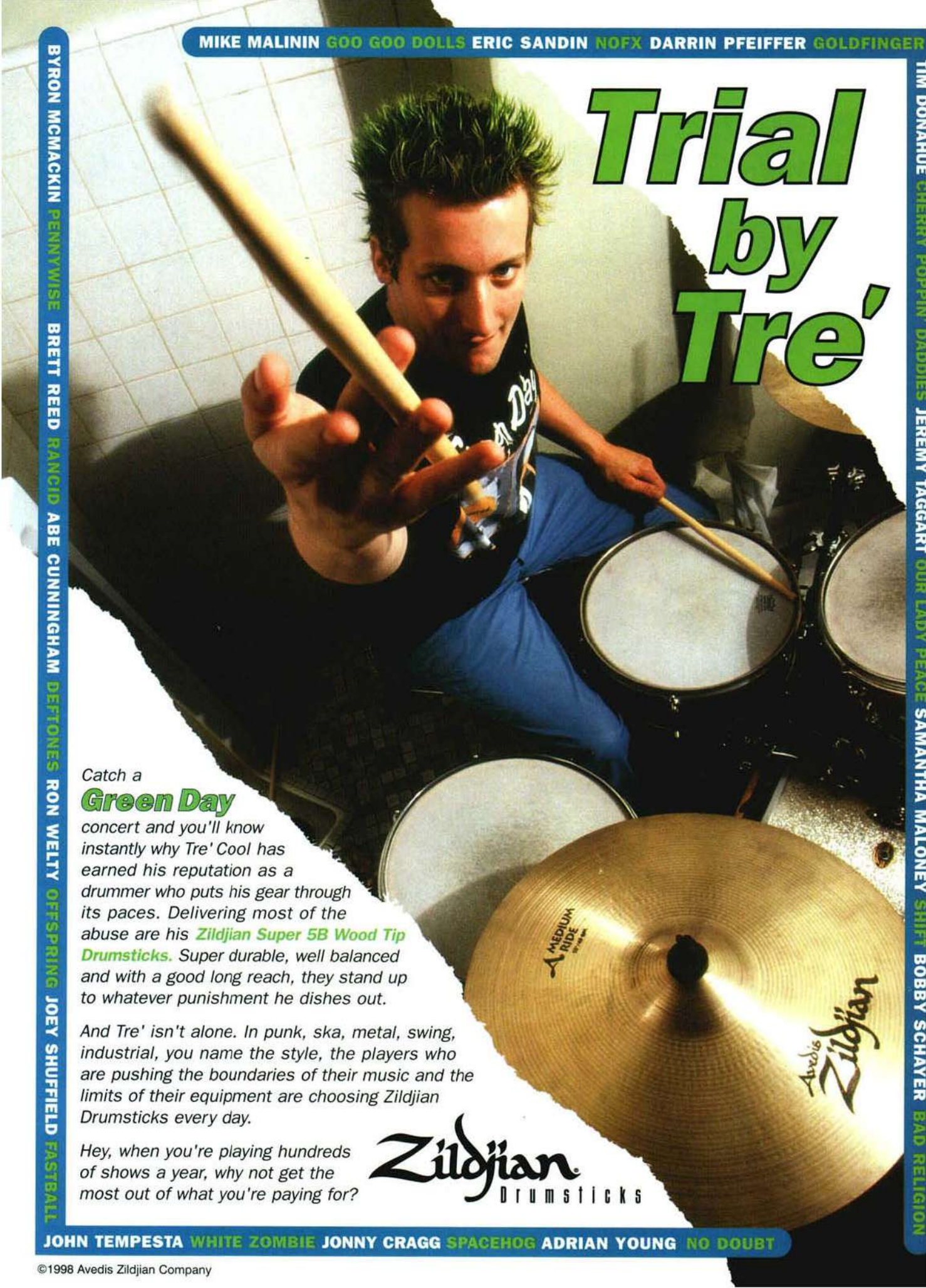
Find out more about Pearl Hardware, even find spare parts online at our newly expanded web site, www.pearldrum.com, or see them in person at your local Pearl dealer.

MIKE MALININ GOO GOO DOLLS ERIC SANDIN NOFX DARRIN PFEIFFER GOLDFINGER

BYRON MCMACKIN PENNYWISE BRETT REED RANCID ABE CUNNINGHAM DEFTONES RON WELTY OFFSPRING JOEY SHUFFIELD FASTBALL

TIM DONAHUE CHERRY POPPIN' DADDIES JEREMY TAGGART OUR LADY PEACE SAMANTHA MALONEY SHIFT BOBBY SCHAYER BAD RELIGION

Trial by Tre'



Catch a ***Green Day*** *concert and you'll know instantly why Tre' Cool has earned his reputation as a drummer who puts his gear through its paces. Delivering most of the abuse are his* ***Zildjian Super 5B Wood Tip Drumsticks.*** *Super durable, well balanced and with a good long reach, they stand up to whatever punishment he dishes out.*

And Tre' isn't alone. In punk, ska, metal, swing, industrial, you name the style, the players who are pushing the boundaries of their music and the limits of their equipment are choosing Zildjian Drumsticks every day.

Hey, when you're playing hundreds of shows a year, why not get the most out of what you're paying for?

Zildjian Drumsticks

JOHN TEMPESTA WHITE ZOMBIE JONNY CRAGG SPACEHOG ADRIAN YOUNG NO DOUBT

©1998 Avedis Zildjian Company